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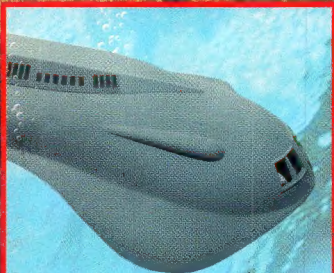
**THIS
ISSUE!**



**SAUCERMAN
STRIKES!**



**KARLOFF
DOUBLE HEADER!**



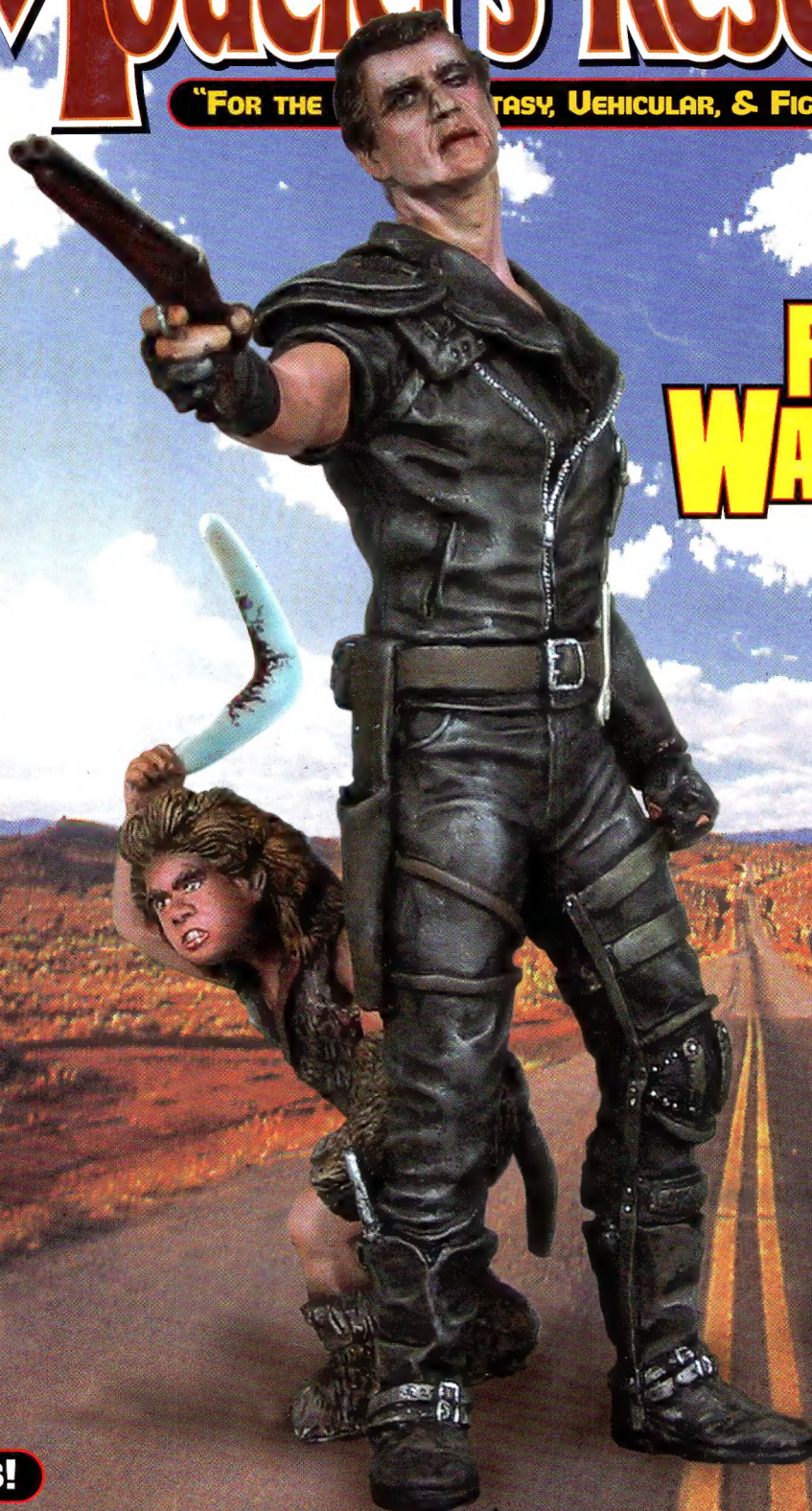
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SEA!**



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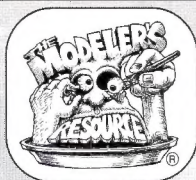
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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

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DO YOU FEEL LUCKY?

The Craftbeast does it up to a number of high profile kits this time out, including the cover piece from Dark Carnival. Find out more this issue, starting on page 12...



Kits pictured built/painted by Jerry Buchanan (Saucerman), Gary Glover (Karloff Busts), Philip Gore (Seaview), Main photo: Bill Craft (Road Warrior), © 2000 Modeler's Resource. All rights reserved.

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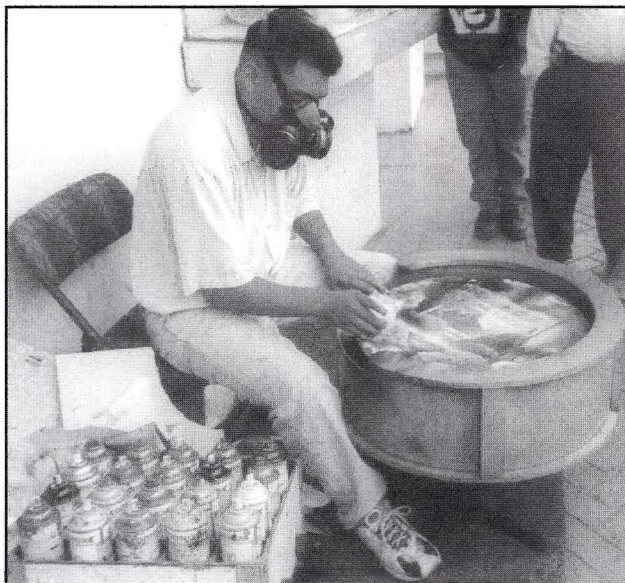
A

s a family, we enjoyed a vacation this summer by going on a 4-day cruise, which took us to Catalina and Ensenada, Baja Mexico.

Silvia and I have enjoyed two cruises prior to this (and for the money, it's hard to beat the value of a cruise), but this was the first time that we took our kids. David, of course, was extremely excited because, as he put it, "It was going to be the first time in his entire life that he was going to have some fun!" It's too bad we had already taken him to places like Disneyland, Disney World, Universal Studios, Islands of Adventure, skiing, camping and a ton of other, apparently, not-so-fun activities and places! If only we had known! Of course, what David really meant was that this cruise would be the *most* fun he would have had in his short 9 years on this planet to date. Way to cover yourself, Dave...

Part of our cruise took us to the port city of Ensenada, Baja Mexico, which is a fun place to head to because, for one thing, you can buy just about anything there: chess sets, T-shirts, Cuban cigars, and many other useful (and necessary!) items.

While there, we strolled the downtown area, which contained store after store and restaurant after restaurant. In front of one particular place of business, there sat the street artist shown in the photo above. In the space of less than ten minutes he would create a veritable masterpiece right



before your very eyes, using primarily oil-based paint from spray cans! (His other tools included plastic food wrap, ripped cardboard and matches.)

In the photo he is creating a "commissioned" piece for us; mountains, trees, the sun peaking over the mountain, a lake with a waterfall and a few other things that ultimately created a beautiful, pastoral scene.

I could have watched this artist for hours. Every painting he created was unique. It didn't matter if you asked for an alien terrain, a mountain setting, an ocean with a boat; all of them were completed with the same amount of creativity, fluidity and personal care.

I couldn't help but wonder how he was able to create these pieces with only the few items he had within his arsenal?

In the ten minutes that went by as I watched him work, I learned a great deal about complementary colors, blending, shadows and the like. It was absolutely fascinating.

Sometimes, I wonder if we don't get way too serious about our art? We have

access to so much and yet, often we find that we aren't even happy with that. I know that can sometimes be the case for me.

Here was a guy on the streets in Ensenada and instead of being out there begging (as many of his contemporaries are forced to do because of the lack of employment or governmental help), he was gainfully employed doing what he was thoroughly good at and bringing smiles to the faces of those who bought paintings from him.

What I learned from Mario that day was quite a bit more than painting technique. Way to go, Mario and thanks, not only for the painting (it was worth every penny) but also for the lesson in how to enjoy my own art once again.

Speaking of which, enjoy this issue and we'll see you promptly, the first week of January. Between now and then, we hope your holidays are fulfilling, restful and renewing to you and yours!

Fred

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Models On Display

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Display" section. Send in the pics!

Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

Advertising on the 'Net?

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Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article. Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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"Which Iwata Airbrush?"

Hi!

I just recently discovered your INCREDIBLY helpful magazine and have the June/July issue featuring the Sleepy Hollow kit on the front.

On page 14, Fred DeRuvo describes an "Iwata Gravity Feed Airbrush". I went to Iwata's webpage, but they list about 50 different airbrushes! Which one did Fred use? I'd really like to buy it. Thanks!

Xtine (e-mail)

- The airbrush used in the article you're referring to was the Iwata Eclipse HP-CS, a truly great brush! I really enjoy using my brush. Its ease of use and the way it works puts it heads above other brushes in its class, in my opinion. For the money, it is well worth it.

"Needs the Information"

Hello,

I am a recent subscriber to *Modeler's Resource*®. I subscribed to *Modeler's Resource* because I have recently begun to really get interested in the hobby and I need the type of information that your magazine does so well in providing. Also, because of all the modeling magazines I found *Modeler's Resource* is the best.

One of the main things that I need information on is airbrushing. Do you have any back issues that have articles on airbrushing? I would appreciate it if you could help me with this.

Also, I have another question. Have you thought about reviewing the Battle Tech models from Armorcast? Armorcast has begun a line of models on futuristic robot like machines based on designs from the game company, Fasa. These resin models are excellent and would look great in a review. I hope that some day you will review these models. You can see the models at www.armorcast.com, or contact Armorcast through their e-mailing address timdp@armorcast.com

Thank You, Adrian Michaud
(e-mail)

- We appreciate your positive opinions and remarks about our magazine. Thank you.

As far as airbrushing articles are concerned, most of our "how-to" articles include aspects of airbrushing. One in particular details the basics of cleaning and maintaining your airbrush (Issue #31). As far as specific articles highlighting airbrushing techniques, while we have not published articles of that nature, they are being planned. As a matter of fact, we have a num-

ber of, what we consider to be, very high caliber semi-regular to regularly occurring columns in upcoming issues of the magazine that we're very much looking forward to publishing.

Thanks for your suggestion re Armorcast's line of models. We've already begun highlighting some of their line (Issue #34's Adventures in Modeling article) and have plans to highlight more in the future. Stay tuned and thanks again for writing.

"Go to a Show!"

I just came back from the Mad Model Party show in Pasadena and wanted to encourage anyone out there who hasn't been to a show lately, or not at all, to attend one soon.

Where else can you find hundreds of people all interested in figure kits, horror stuff, and fantasy art in general?

An example of my visit: I bought a Deborah Dutch model kit and had it signed by Deborah, who is a great lady; I met Reggie Bannister of the Phantasm films; I purchased tons of models at great prices (e.g.: I purchased a 1 Million Years B.C. kit - you know, the huge one of the bird flying with the girl, for \$50); and attended a "how-to" class conducted by Mike & Cindy Morgan.

Speaking of the last item, Mike and Cindy are very inspirational. Their tips on color selection (Mudstone is a biggie), where to find bargains, as well as creating realistic stone effects, were truly valuable.

All-in-all, attending the show truly recharged my enthusiasm for modeling and I encourage anyone interested in figure kits to attend a show soon.

Pat Shannon, Millbrae, CA
(e-mail)

P.S. If there is one unsung person in the modeling world it is John Green, you know...the kit dealer. John was there before the resurgence of Aurora interest in the late 1980s, and has been there ever since. It was he who helped set prices for the model collector industry at that time. He has an ad in virtually every relevant modeling (and horror) publication, which has no doubt sparked an interest in modeling for hundreds of people over the years.

I don't know John, but I would suggest an article on him and his operation in a future issue. The depth of his knowledge on the subject of model collecting must be profound.

- Thanks for your positive com-

ments re the recent MMP. That's always good to hear. I'm glad the show was more than beneficial for you.

With respect to profiling John Green, thanks for the suggestion. We've got something in the works. He's certainly done a lot to keep the hobby alive. I first ran across the "goldmine" of kits that John deals in at a Toytriffic show many years ago in Pomona, CA. I have since purchased numerous Aurora kits from him and continue to do so.

"Rebuttal"

Dear Fred,

I have just learned that Ron Miller had a letter posted in issue #35 of *Modeler's Resource*, in which he uses some very strong language in reference to my restoration of the Terra V studio model from the 1950s sci-fi series Space Patrol. While I really do not need to defend the restoration, I would like to point out a few facts:

- I was approached by the owner of the model to do the restoration.
- The model was in terrible condition and deteriorating.
- The model was restored to original condition with no enhancements.
- It was a restoration, not a revision or customization.
- Most importantly, the model belongs to Beth Flood, not Ron Miller!

Ron is a great space artist and I respect both him and his work. If he were asked to restore the Sistine Chapel, it would be presumptuous of me to tell him that he would be vandalizing it or dabbling rather than painting! Besides, it would only be of concern to himself and the Vatican.

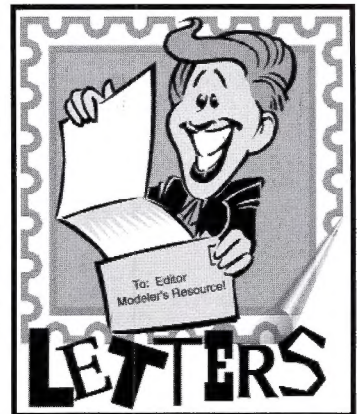
The model rests in a cradle on top of a curio cabinet in the Flood home, a fitting tribute to the memory of Space Patrol and Beth's brother Lyn. I am proud to have been a part in preserving those memories. I owe apologies to no one and I will only accept criticism from Beth. 'Nuff said?

Jack McKirgan II (e-mail)

"I Immediately Subscribed"

In July, I was on vacation in Miami, FL, visiting my family. While shopping around for modeling paint, I stumbled on a copy of *Modeler's Resource* (#33). I was very pleased and impressed with the articles in it. I mean, where was this magazine my whole life?!

Once I got home from vacationing, I immediately subscribed to MR. A few weeks later I received my issues (#34-35), but I guess because of the heavy rains out



here, the issues arrived like they had been dumped in a barrel of water and placed out to dry. I could not read anything and the pages were, for the most part, all stuck together. Was I ever angry.

I called MR headquarters and spoke to a very pleasant man who, understanding the problem, immediately set me at ease by saying "New issues are on their way" and was very apologetic.

I received the issues in under a week. I don't blame MR for the way the issues arrived. If anyone is to blame it's the US Postal Service. I hope I wasn't unpleasant to deal with on the phone and I really want to thank you for your professionalism and understanding in this situation.

You already know (from fan mail) that you have an outstanding magazine and I have been subscribed to other magazines like FSM for almost ten years (and I have every issue). Once I picked up that copy of MR, I immediately saw the potential for a good reference and information source (hence the name). Because of all this I would like to also conserve it for as long as I can. That's why it's so important for me to keep it in good reading condition.

You folks may want to consider making and offering a binder to protect and keep one or two years worth of your magazines. It may even have your logo on the side. I didn't get this idea from any competitor. Hey, maybe if you'll adapt this and make a bundle I can probably get a discount...

Once again I want to thank you all, for not only your great magazine but also for your professionalism, not often seen in other companies.

Fred Molina, Puerto Rico (e-mail)

- We're grateful our publication meets your needs and we're also glad that our customer service met with your approval. We certainly do what we can to create and keep satisfied customers.

SCRATCHBUILDING: The Final Frontier

I don't usually do contests, but last year while I was perusing a very interesting web site called Starship Modeler (www.starshipmodeler.com), a contest they were sponsoring caught my eye. The contest was to build spaceships that had been part of the Federation/Dominion war as featured on Star Trek: Deep Space Nine. The categories included ships that had actually been featured in the show, either scratchbuilt or straight from the box, or ships that could have participated in the combat in some capacity, but were never seen on screen. The idea fired my imagination for two reasons; first, I thought that one man fighters were lacking in the Star Trek universe (and if anyone should have fighters it was the warrior race, the Klingons), and second, I had a couple of kits in my cabinet for about twenty years that I had planned to use as the basis for kit bashing some space fighters. From that flash of inspiration, I decided to build two Klingon Dk'tahg fighters, named after the deadly looking combat knives favored by the Klingons.

The first order of business was to get some reference pictures of the actual Klingon knife so I could begin to shape the ships. Back on the Internet, I found a Klingon web site that offered a good picture of the Dk'tahg with all its blades extended and that was exactly what I needed. I downloaded the picture, printed it out and, using an office photocopy machine, I made enlargements to match the width of my intended cockpits. And that's where construction began.

Photo 1: The ships' basic form are shaped by foamcore sandwiched between two pieces of plexiglass and bolted together. This provides strength and a gluing surface for parts to follow.

Photo 2: The cockpits are made from old MPC Chopper kits, the Black Max

and the Wedge. The width of the chopper bodies determined the width of the ships' fuselage.

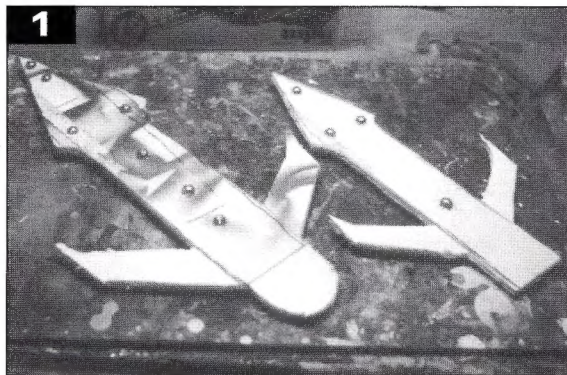
Photos 3-6: The outer structure takes shape from a variety of sources. Wings scrounged from old airplane kits were cut down and fitted over the foamcore. Small, pointed flower holders were cut to fit as wing-tip weaponry. A bandage dispenser and strips of styrene built up the lower fuselage. At the noses of the ships, streamlined stands from 1/72 scale airplanes fit right in. The blade-like edges were fashioned from strip styrene and triangular plastic channeling used to frame posters.

Photo 7: Most of the substructure is complete. Deodorant containers have been split in half and used to build up the fuselage of the larger ship; another bandage dispenser forms the upper section of the smaller ship.

Photos 8-11: Surface details. Sheet styrene was cut into geometric shapes to represent a panel pattern. Details from other kits, such as vents and scoops, were added for extra detail. A plastic Easter egg was cut apart and used to shape the underside of the cockpit. On the upper fuselage, trapezoid-shaped bits of styrene were used to give the detail some depth.



by Jim Bertges



Photos 12-14: The cockpit of the smaller ship turned out to be a bit too narrow, so the Wedge chopper was split down the middle and widened using sheet styrene. The lower portion of the cockpit was made from parts of a broken robot toy, a floss container and odd styrene bits.

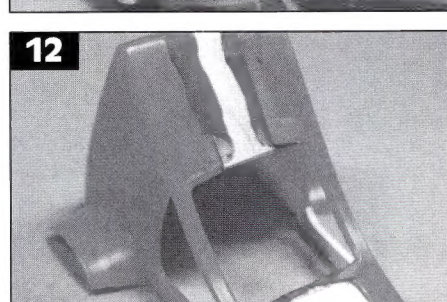
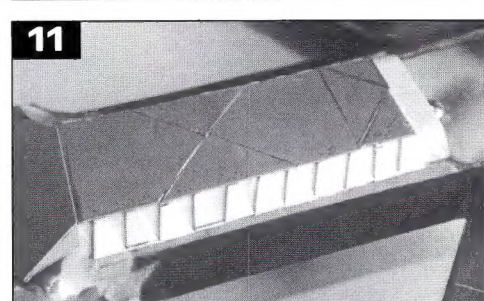
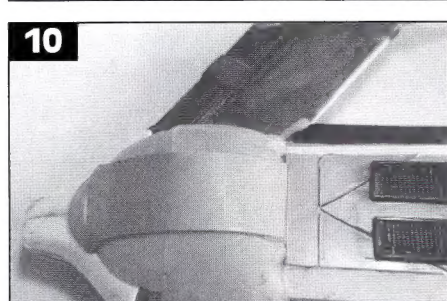
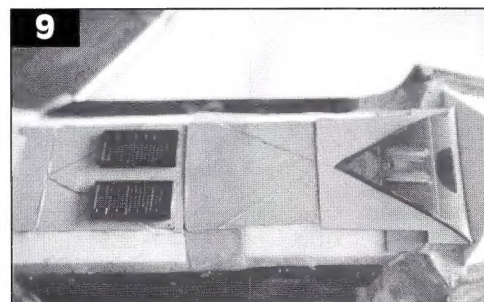
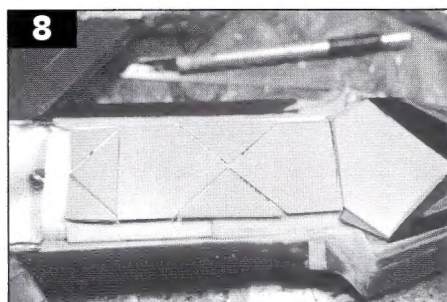
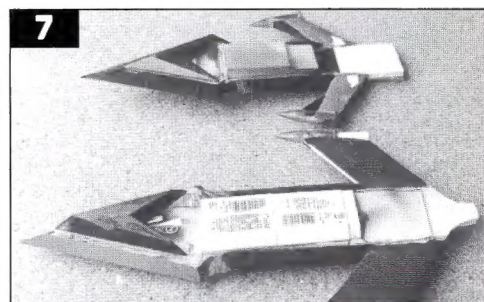
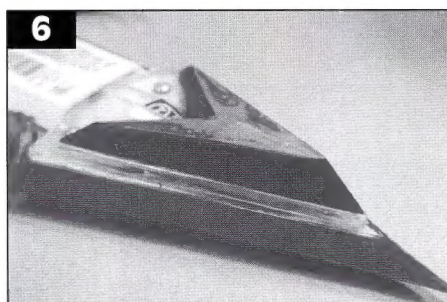
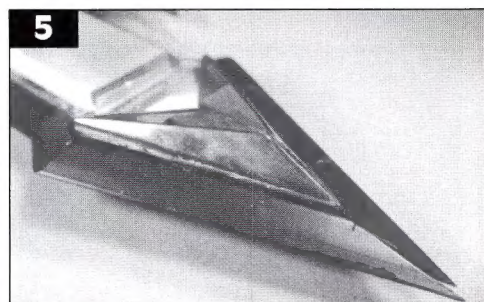
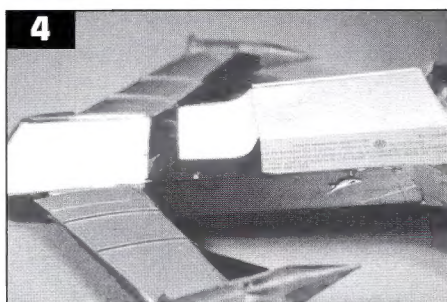
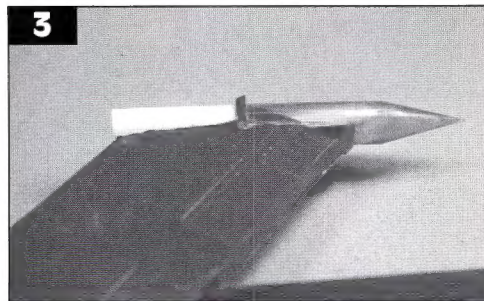
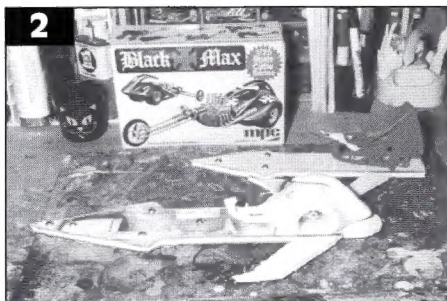
Photo 15: Much of the surface detailing has been completed on the larger ship. Sheet styrene has been cut into angular shapes and used to build up surface detail. Small plastic Easter eggs were used to extend the cockpit outward and exhaust tubes were added to the rear. The smaller ship awaits its detail.

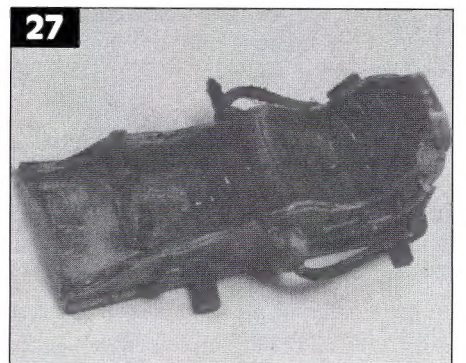
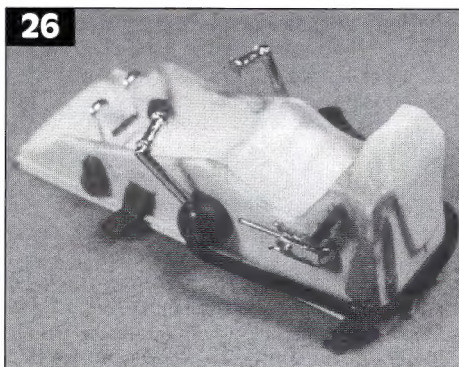
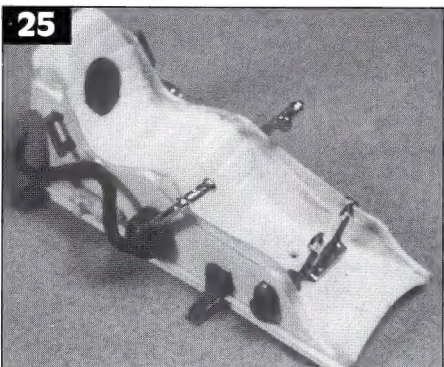
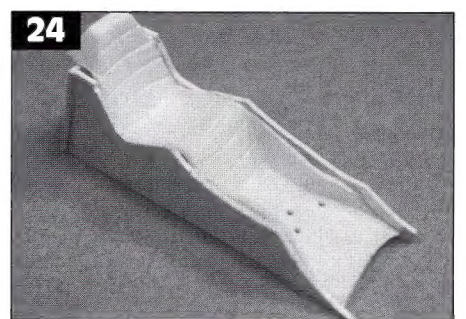
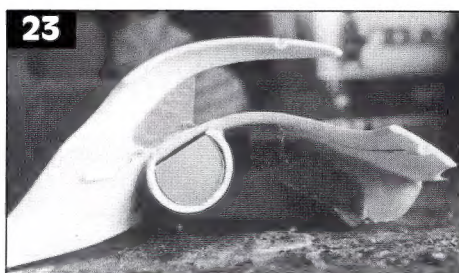
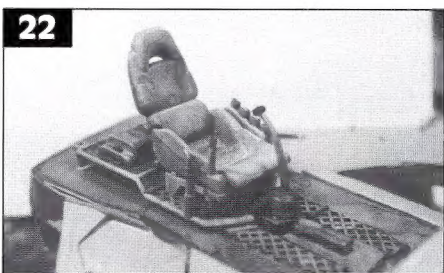
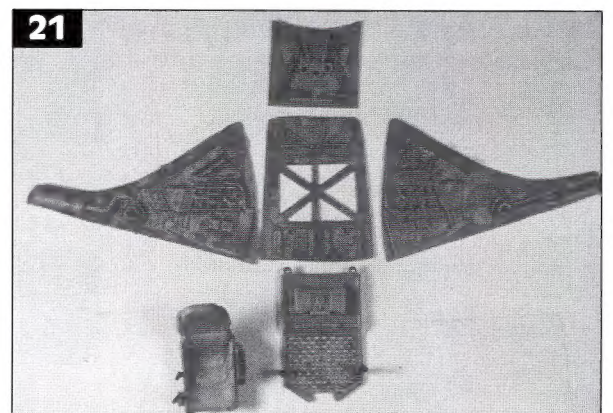
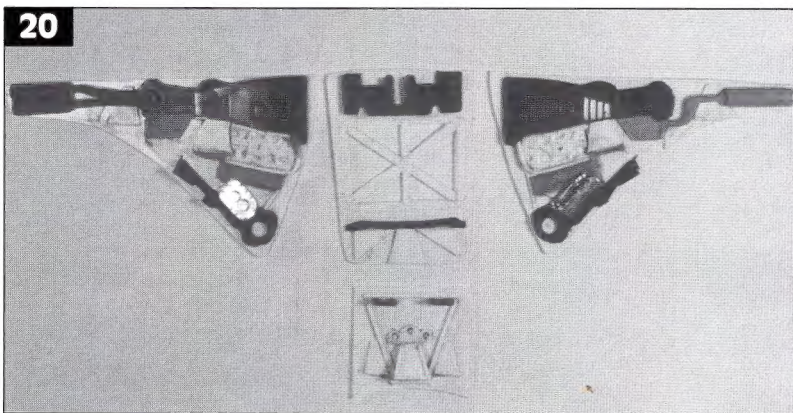
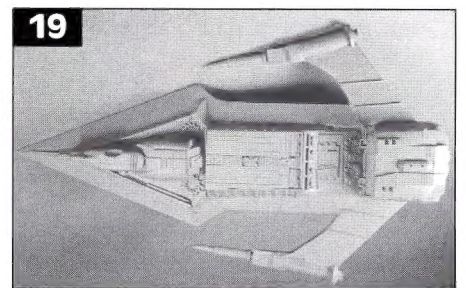
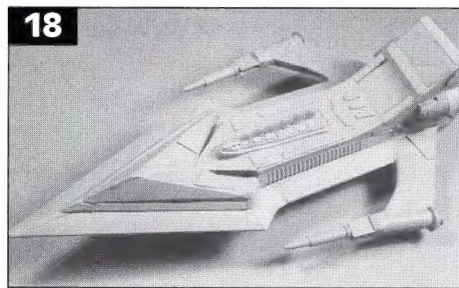
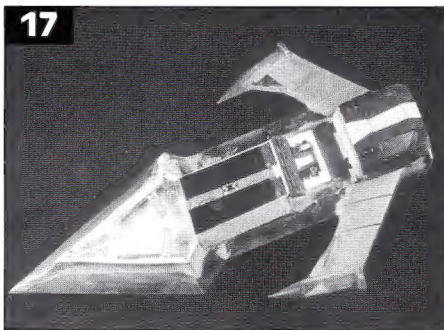
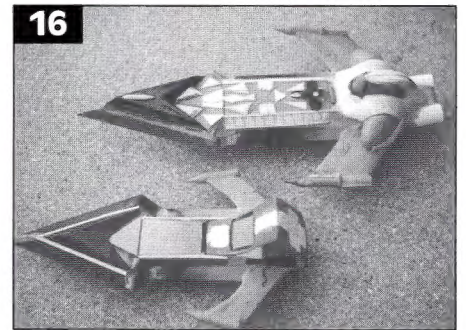
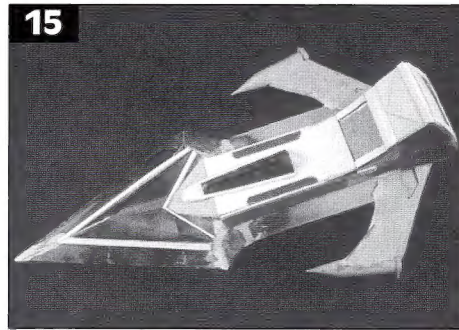
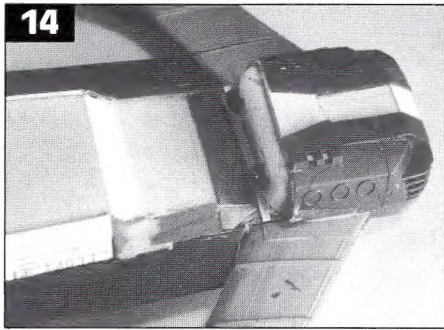
Photos 16-19: Details on the smaller ship include sheet styrene, kit parts, toy parts and pieces cut from disposable razors. Although the conglomeration of parts looks like a mess, all it takes is a coat of primer to tie everything together.

Photos 20-22: Before those cockpits were installed, their interiors received a bit of detail as well, even though most of it would never be seen. Panels of sheet styrene were cut to fit the interior of the Wedge, then they were covered with a variety of parts and painted. The pilots' seat was pilfered from a car kit and augmented with detail parts.

Photos 23-27: The interior of the Black Max was a little more modest because of its rounded shape. Automotive door panels and other accents were added to the interior and the rounded, wraparound window was reduced somewhat. The chopper's original seat was used to make the pilot's couch. A few kit pieces, styrene bits and a little paint make it a fit seat for a Klingon pilot.

So, that's all it takes, a flash of inspiration, a couple of interesting old kits, some sheet plastic and a pile of extra parts and you've got two contest entries. Now the question arises, "Did I win anything?" Nope, I didn't even place. There were ships in that contest that were far superior to my meager efforts. Winning wasn't really what this project was all about. I was extremely happy to be able to act on my inspiration and create two ships that have been waiting in the back of my mind for nearly two decades. It simply feels good to complete a project I never thought I'd have the time for, or have the right design. Now for all those other ideas I've been mulling over for a while...I might just get to those one day too.





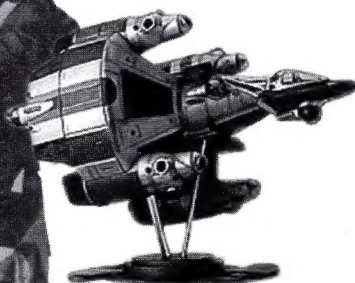
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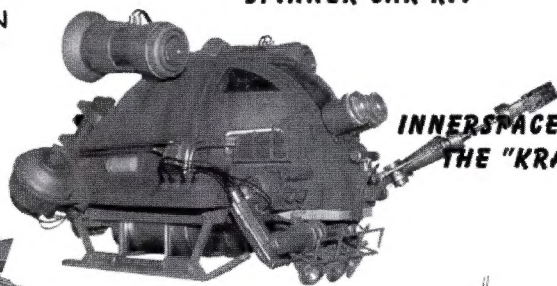
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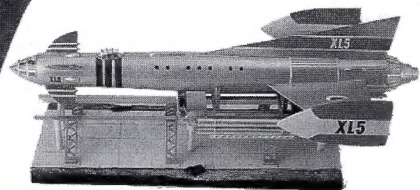
**U.S. VERSION
GUNSTAR KIT
1/48TH
SCALE**



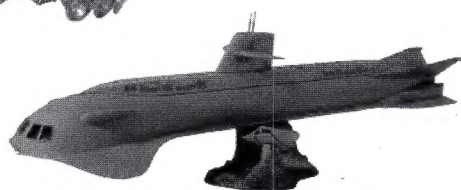
**SPINNER
FUTURE POLICE
SPINNER CAR KIT**



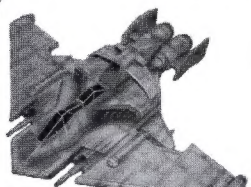
**INNERSPACE POD KIT
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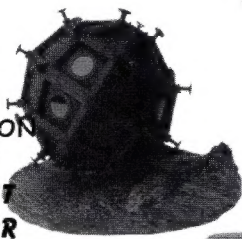
24" SEAVIEW KIT, TV VERSION



**TAC FIGHTER KIT
1/48TH SCALE**



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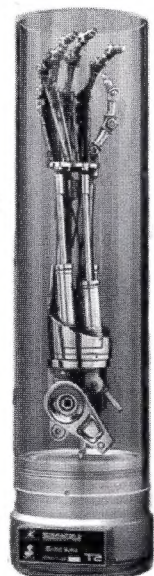
PKD PISTOL KIT



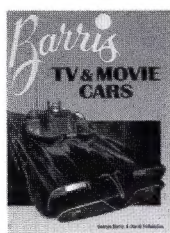
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I'm David and I built four models recently: the Mad Magazine Funny Car, the Wartortle, the RAMS Squad Spy Sportster and the Mach 5 Speedracer.

• **Mad Magazine Funny Car:**

I really liked doing this car because it was already painted and some of the decals were already on it. All I had to do was put the engine in and put all the insides in where they were suppose to go. I am glad that Revell is making this kind of model for kids like me because they're easy to do and you don't have to paint them. They look really nice when you are done with them. I have built ten of these easy models, counting this one.

• **The Wartortle:**

The Wartortle is a character from Pokémon. Pokémon is the name which stands for "pocket monsters." There are like two hundred something Pokémon in all and trainers try to catch them all and train them so they can go to the Elite IV and battle the Elite IV people. If you have all the Pokémon, you go to Professor Oak and he gives you a diploma. Then you are a Master.

Wartortle is an evolution form of Squirtle. His powers are that he can bite, bubble blow (he spits bubbles out of his mouth to hurt his enemies) and tail whip. Wartortle's weakness is electricity. He has one more form that is above him and it is Blastoise, which is a Pokémon that has water guns on its shell.

This model is made of resin and was kind of easy to build because all I had to do was put a few parts together. My dad helped me glue and paint it because I am not that good at both yet. I am glad it's done because it's nice to have a model of a Pokémon character in my collection. Maybe there will be more Pokémon models soon.

• **Mach 5 Speedracer:**

Mach 5 was kind of difficult because there were tiny parts that kept falling out, but it was still fun to do. The Speedracer guy in the cartoon has a pet monkey and about four friends. During the cartoon, he usually saves the day and helps people. There are bad guys in the show who are always trying to get him, but he usually escapes them.

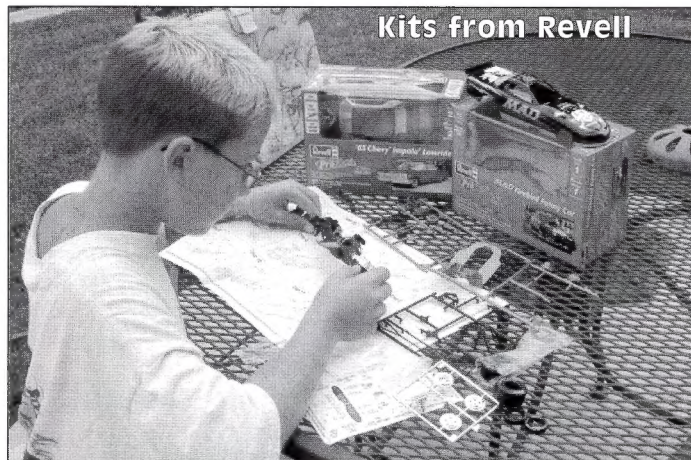
I like having this car model and I am glad that Polar Lights put this out as a snap kit. My dad has the one that is a Level 2.

• **R•A•M•S Squad Spy Sportster:**

My dad took me to Riverside Hobbies, here in Sacramento, CA and I saw this kit! There were three different RAMS on the shelf and one TECHNO Raider kit. These are really cool kits (my dad told me that Revell makes them) and what I like best about them is that you can make this into a plane

Kidz' Korner

with Guest Columnist, David DeRuvo



Kits from Revell

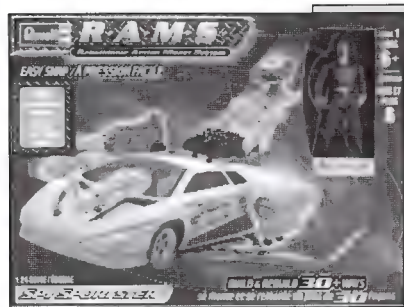


Painting the Wartortle

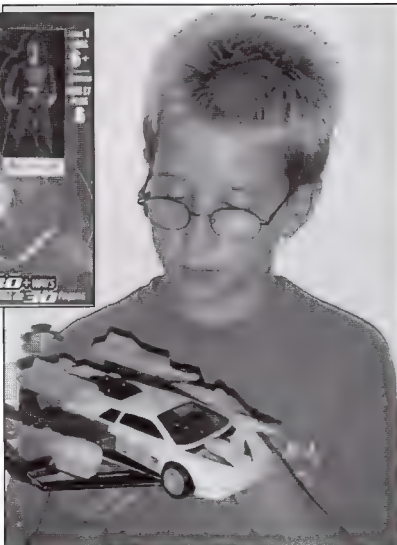


with all kinds of weapons or a few, or a car with lots of weapons or a few. You can also use it as just a regular car. It comes with a small action-figure that has moving arms and legs. The guy in mine is named Ace Ratchet™ and this model is a skill one. It says right on the box "Easy Snap" and it is called Spy Sportster (this is the easiest kit I've ever done). There are twenty-three parts in all.

I can't wait to build more models. These are a lot of fun to build and what I like best about them is that once you build them, you can play with them!



You can build RAMS in 30 different ways and there are different vehicles you can buy!

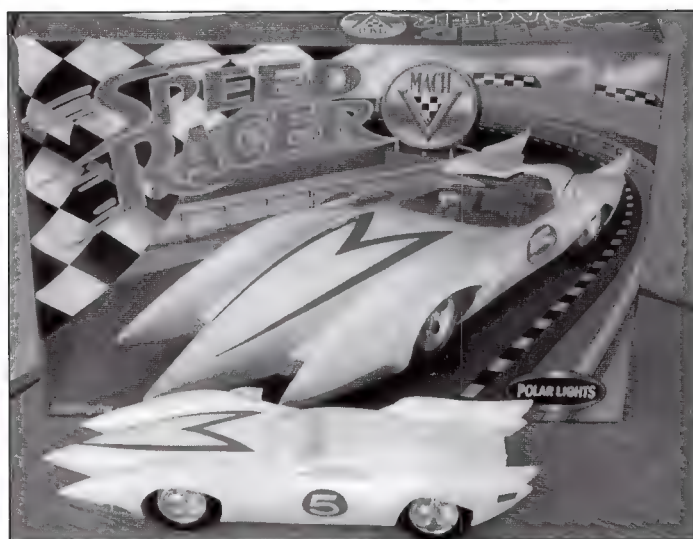


Upcoming Kids' Korner Articles...

Next time we see Kids' Korner, we'll have reports from a number of kids who took time out to build some of the new **Dino** kits from **Polar Lights**! Be here! - Ed.

Hey Kids!

Keep those articles coming and don't forget to send in pictures of your models - Sci-Fi, Fantasy, Vehicular and Figure models - for our upcoming Kids' Korner Gallery.



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**FROM
THE
LAIR
OF THE
Craftbeast**
With
Bill Craft

THE HOBBY IS...

ALIVE!

Good tidings fellow model guys and gals.

The 2000 edition of the Mad Model Party has come and gone out here in shake and bake land. In this yearly figure modeling event, I always make new friends and renew acquaintances with old ones. I may forget a name or two, but in the immortal words of Ricardo Montalban in, *The Wrath Of Khan*, "I never forget a face, Mr. Chekov." Wait a minute now. Chekov wasn't even in that original episode. So, what is it I'm trying to say here?

As usual, I left the show with a mountain of kits, as well as an empty wallet. So, what else is new?! All of the kits featured on the next few pages reflect the wide variety in taste that your friendly neighborhood Beast possesses. Believe me, I have turned my share away. Having no time to do separate articles on all of these marvels of resin, I decided to just build them all up and give each one its own fair Beastie assessment. Maybe an All-Craftbeast issue of MR is in order. Just kidding Fred!

These kits demonstrate a wide variety of subject matter to tantalize you. Sculptures from old favorites, to new up and coming talent. It's a good thing I like so many different subjects.

I am told the kit industry is dead! Very interesting considering that so much new stuff seems to be always coming out. I must be hearing things. Too many late nights working on kits, inhaling glue and downing pots of coffee.

It's been a while since I began a model building marathon, without having to stop along the way and do in-progress shots. So let's start slinging the glue and globbing on the paint. Sit back and kick your shoes off and get ready ladies and gentlemen for the greatest assemblage of garage kits ever assembled in one magazine, anywhere in the world! I shoulda' been a showman.

ALIVE! ALIVE!

...WITH A PLETHORA OF NEW KITS!



THE MAN WHO LAUGHS

Sculpted by Thomas Kuntz

Available exclusively from Creature Features

Tom Kuntz apparently hasn't totally disappeared from the model scene. Evident here is this newly available bust of Conrad Veidt from the silent film classic of 1925, "The Man Who Laughs." This bust is a one piece wonder of rendering possibilities. The film of course, was in black and white but I researched out a rare color poster reproduction and used it as a guide for my rendering. There was only one minor seam to deal with on this solid white resin kit. The piece stands about seven inches tall.

The only thing I would recommend for this piece is the addition of a wooden or marble base to give it stability, as it's a bit top heavy.

This piece is a definite "must have" for collectors of not only Mr. Kuntz' work, but of those silent era thrillers from the bygone days of film.

I am not a big fan of building and collecting old silent movie characters (Damn my eyes!) but I could not help but be impressed by this bust. I liked it a lot and if you are a fan of this kind of thing, then you will love it.

CREATURE FEATURES
1802 West Olive Ave.
Burbank, CA. 91506
(818) 842-9383

DRACULA'S DAUGHTER

Bust sculpted by Gabriel Garcia / Base by Count Fritz
From VAMPIR UNLIMITED 1/4 scale

The exotic Gloria Holden portrayed the lovely but deadly Countess Marya Zaleska in the 1936 horror film classic, "Dracula's Daughter."

Sculptor Gabriel Garcia once again shows his versatility in likeness capturing by bringing this classic character to life. This kit consists of two pieces of very clean solid white resin, with only a center seam line to deal with. The base by the Count, accents the bust nicely.

This is a wonderful character study of the actress and the likeness, as I mentioned before is astounding. This piece is a painter's kit in that since the film was in glorious black and white, you can make up your own rules as to the rendering style you want to pursue.

I chose very undead transparent colors of blues and whites with a little green tint for flavor over a base coat of very pale flesh.

This is a subject that has long been overlooked by the modeling world. Bravo to Vampir Unlimited for creating this piece!

Some of the modeling gurus would have you believe that all the cool characters have been done. I think not.



**VAMPIR
 UNLIMITED**
 P.O. Box 124
 E. Islip, N.Y.
 11730-0124
 (631) 956-1313

DIRTY HARRY

Sculpted by a nameless Japanese guy from Japan
From a nameless Japanese company 1/6 scale

Here now is an interesting piece. This was a Japanese Wonderfest kit that made an advance presence at the Mad Model Party this year. At the time of this writing, all was hush hush about it. Hmm...

Anyway, what we have here is an excellent kit bearing the likeness of a certain, Inspector Harry Callahan. The kit consists of nine solid white resin parts. There were no air bubbles at all on this kit, however there were many uncommon seam lines.

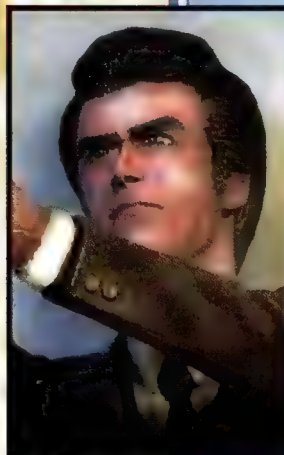
For a Japanese kit, this is unheard of. There is no base for Harry to stand on either. What am I to do?

One may think that I didn't like this piece. Oh contraire. The pose is awesome. It depicts Harry double gripping his old buddy. His big bad guy blasin' Magnum! The likeness is excellent. You won't find a better Enforcer than this one.

This kit may be hard to track down, but you won't be disappointed once you do.

Start your search here.
This is where mine came from.
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13 • December/January 2001



SISTER MIRA



Sculpted by Mark Alfrey

Available exclusively from Creature Features 1/6 scale

This lovely lady comes from the talented sculpting abilities of Mark Alfrey. This kit portrays a rather sensuous lady about to blast two vampires that are rising from the ground beneath her. I opted for a western attire look on this kit rather than going for modern day clothing colors. The clothing was rendered in the fashion of worn leather. I also gave her a Hispanic look in the skin tones to further advance my own devilish desires.

This kit is presented in eight solid resin parts. Only a few air bubbles were found and a bit of cleanup was in order to get it ready for rendering, especially on the bare skin areas which had to be wet sanded. The only trouble spot on the building end was the attachment of the small cape on the back where it blends in with the hair. A bit of putty magic was needed to get a good blended match. The hat was cast separately, making it easy to render the head without any interference.

Heads up to Mr. Alfrey for giving us a sexy girl kit without having to show us her goodies. I have always found it more alluring to show a female barely clothed rather than totally nude. Makes the mind wonder more about what she's hiding under there.

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KINKY NURSE

Sculpted by Gabriel Garcia

Available from Global Marketing 1/6 scale

Here we have a kit that was handed to me at the MMP to do a review on. Hmm! I have been trying to wean myself of these kinds of kits for a long time now, but as is always the case, I found the kit alluring.

To my surprise this was yet another piece from that insane sculptor, Gabriel Garcia. This guy is as multi-talented as they come.

Standing in at a stunning 11 inches tall in eight solid white resin parts, she was simple to build. There were large sprues of resin to be eliminated and care must be taken on the ones under the shoes so as not to accidentally cut them off wrong.

The head did not fit too well with the body so a bit of creative dremeling was needed. As always, wet sand the bare flesh areas to get that nice smooth finish before rendering.

All in all, a nice chick kit that doesn't have to show off all the underlying assets.



GLOBAL MARKETING
632 VanNuys Blvd.
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Sculpted by Joe Comstock
From Wraiths 1/6 scale

First off, let me say that I am not into this Animé thing at all. But, spice being the variety of life, I decided to take this one on and see what I could do with it. I was pleasantly surprised by this piece: great composition and engineering of parts. When I can sit back and say to myself, "How did they cast this part? It must have been hellish!" then I am am impressed.

This solid white resin kit comes in 15 parts with two gold loop earrings for our lovely lady. The kit stands about 12 inches high when completed.



The model was a blast to render. I like kits with a lot of interesting things to paint and then attach to the main cluster.

The sleeping beastie on the base kinda reminds me of Draco from "Dragonheart." He is unaware of the big boom that will befall him shortly. I added a bit of cotton swab to the end of the bomb fuse and used transparent paint to simulate the burn.

A 10+ kit on the the old Beastie scale. Makes me want to rethink this Animé thing!

WRAITHS
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Sculpted by Ron Gearing
From Lunar Models 1/8 scale

Oh man, what is the Beast doing with this kit you may ask? This solid resin kit is of the alien known as The Keeper from the two-part, and possibly the best episode of the classic sci-fi series, *Lost In Space*! All right, let's look at why anyone would want this kit in their collection.

First and foremost, when I look at a kit that is based on a living person, the likeness has to be pretty good for me to want to spend the money and add it to my collection. In this case, the likeness to the late Michael Rennie really caught my eye. The body is a bit undersculpted. A bit more time on that area and this would be an awesome piece.

The Keeper is standing defiantly on an alien landscape with his monster controlling staff held in the air. Just for those of you out there that who have no idea what I am talking about, The Keeper was an alien who roamed the galaxy collecting animals, male and female, for study. He housed these creatures aboard a colossal spaceship. The only way he can control them is with his power staff. Naturally, he came for Will and Penny.

That being said, diehards of the character need only apply if you want to add this one to your collection. If you're a big fan of Michael Rennie, then have at it.

By the way, did I mention that I really like Michael Rennie?

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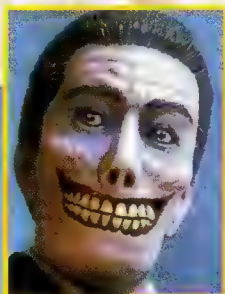
MR. SARDONICUS

Sculpted by Gabriel Garcia / Base by Count Fritz
From Mental Mischief

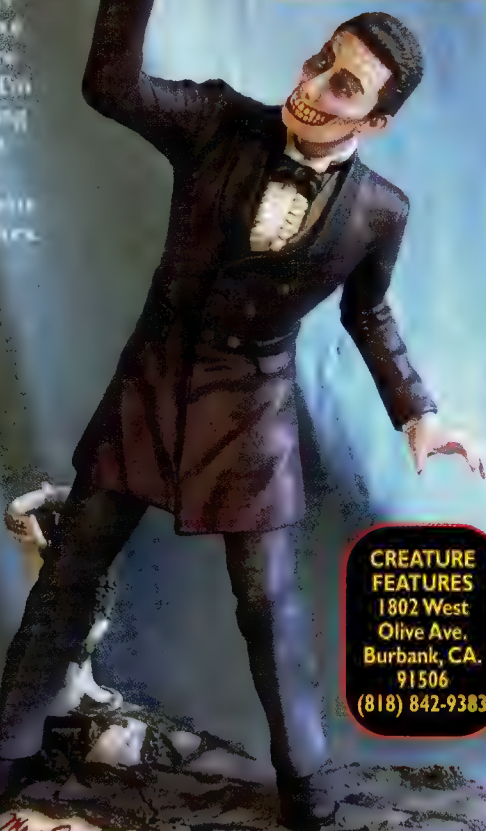
That Madman of Sculpting seems to be everywhere these days. I am speaking about Gabriel Garcia of course. This is one of his newest creations. From the William Castle, 1961 film of the same name comes "Mr. Sardonicus." A truly bizarre film. It is difficult to explain the film without giving too of it away for folks who have not seen it. Let's just say this unfortunate soul has an affliction of the mouth that has him locked forever with a frozen grin on his face.

The castings were excellent on this seven piece solid resin kit. There was very little to cleanup as far the seams are concerned. The excellent base was sculpted with mastery by Count Fritz.

It is always a challenge for me to render a character from a black and white film. Ah, but therein lies the hidden fun. Unless you know someone who is still alive and was involved in the film or you can find some ultra rare color still, you gotta wing it.



A very satisfying
with kit from
one of the
strangest films
ever made.
I applaud Mental
Mischief for
bringing out
this obscure
character. I'm
really getting
tired of the
same old
Frankenstein
and Predator.



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VESPOID SAPIENS

**CLONE
FACTORY**
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Fox Island, WA.
98333
(253) 549-7415



Sculpted by Casey Love
From Clone Factory

Now this is an excellent sculpture. There is not a single area on this kit that was left without some kind of wonderful detail on it.

I usually shy away from kits that are original in nature, preferring pieces from movies or television, but this is an exception.

The kit features a man morphing into something dreadful; some kind of insect. Makes me think of the new "Fly" movies.

The pose is really awesome. There is a great sense of struggle being fought here.

The kit comes in 14 solid white resin pieces. There is also a gnarley membrane base.

This is a great kit for utilizing transparent airbrush colors. It is also great for drybrushing since the detail is so wonderful.

This is a kit that any self-righteous model builder would enjoy doing.



MACREADY

Sculpted by Craig Campbell
From Dark Carnival 1/6 scale

This is not really a brand new kit. It's been out for a while. However, it was at the MIMP so I decided to share my thoughts about it anyway, so there! Kurt Russell portrayed helicopter pilot MacReady in the classic 1982 John Carpenter remake of, "The Thing." He was up to his eyeballs in all kinds of alien nightmares in that one.

MacReady stands with his trusty flamethrower ready to burn the next 'thing' that moves. He stands on a frozen base with the lettering from the classic "Thing" title treatment etched into the ice. Pretty cool!

This is a really nice kit. It consists of nine cold cast resin parts for the figure and a totally mindbending clear ice blue resin base. The kit also has a piece of black wire to use for the flamethrower. I am working on an idea to either backlight or build an underneath light box for the base. I shined a flashlight through it and it really looks cool; too cool to put layers of paint on it. By the way, the likeness on MacReady is pretty amazing.

This is a great kit to render. The apparel that ol' Mac is wearing lends itself to a very rewarding rendering experience.

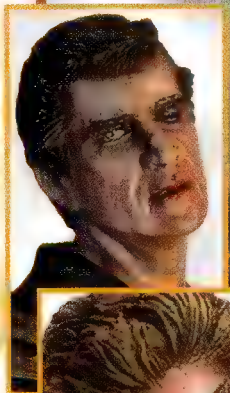
Kudos to Dark Carnival on this one. I love this kit.



THE ROAD WARRIOR!

Sculpted by Craig Campbell
From Dark Carnival 1/6 scale

Here is another winner in the figure kit world. Mel Gibson as Mad Max as the beaten and battered hero from the epic 1981 feature film, "The Road Warrior." With him are his two allies, his faithful dingo and the strange little Feral Kid with the razor sharp boomerang.



This is a nicely thought out kit. The sculptor could have offered us the pretty image of Max but instead he braved the storm and gave us the battered look. I like his style already.

This kit comes in nine cold cast resin parts and one metal wrench. Go figure!

You just can't beat a three figure kit with a base to boot. There are a lot of fun things to render on this one.

In my opinion, this is the best rendition of the character to date. Lord Humongous commands you to get this kit now!

For MacReady & The Road Warrior contact:
WWW.AMOKTIME.COM
2941 Hempstead Tpke
Levittown, N.Y. 11756
(516) 520-0975



Questions or comments:

Bill Craft
10320 Woodward Ave. Sunland CA. 91040
e-mail: craftbeast@howling.com



I am a big fan of Lady Death. However, my budget won't allow me to spend the \$100 to \$200 for kits of her. Solution: modify an existing kit and the absolutely perfect choice is Toy Biz's "Storm" kit!

The Figure

The figure has great fit, but watch out! This is a snap-together and you may have trouble getting the parts apart once you've test-fitted them. I threw caution to the wind and glued all the halves together with super-glue and took care of the minimal flash with a few scrapes of my trusty X-acto knife. This will leave you with seven sub-assemblies.

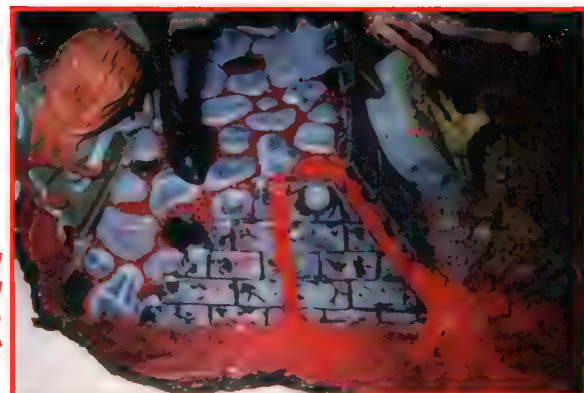
Posing/Repositioning

At this point you should decide how you want to pose her, since the joining points of the subassemblies are not too tight and have enough play in them to give you some creative

freedom. Since I imagined her as regal and commanding, the pose she came in was perfect. I couldn't imagine her using some wimpy ol' daggers, so I clipped them off, then sanded and scraped that area of the hands to make them look like balled-up fists. Another option is to lop off only the blade of the dagger in her right hand, leaving the hilt, and fashion a sword blade to mount onto it. Be prepared to spend some time and eyestrain on this, if you choose this option!

The hair was meant to lie

Back of base shows weathered brick, "tortured souls" and "Rivulets of Blood" made from Micro-Gloss and fanned out at base to create flow.



down against her back, but this did not give her the energy that I was going for, so I modified it. I cut off the guide pin that joins her hair to her head and moved the hair back and forth to decide on its new placement. I went with the angle shown, giving the impression that her hair is being whipped back and around by a fierce wind.

Painting

I sprayed the main body/head subassembly in Flat White, the hair in Gloss White and all other figure and costume parts in Gloss Black. In all cases, except for the hair, I suspended the parts above a corrugated cardboard box top by toothpicks inserted into socket holes or ones I drilled myself. The hair was simply laid on a box lid and sprayed (bottom side first, allow to dry, then the top side). In all cases I used good ol' "rattlecan" spray paints.

Once all parts had dried, it was time to glue some of the subassemblies. Toy Biz should really be commended for doing things RIGHT and putting the seams (excluding the front/back half seams) along natural breaks between cloth and flesh. Nice goin', guys! Do not attach the hair yet, because it will be nearly impossible to paint the back of any outfit you choose for her!

Garter Belt

The raised belt around the figure's waist presented me with my first problem. You may wish to sand this down (preferably prior to painting her with the flat white), or you can incorporate this, as I did, as one of your variations. I brush-painted the belt in gloss black and used a sharpened toothpick to draw a thin line from the belt to the boot tops where I wanted the garter straps to go. (Just whittle down one end of an ordinary toothpick with your X-acto Knife for a sharpened effect.)

After the garter straps are drawn, go back and use the toothpick (or a fine brush) to strengthen the lines. Then, use a small brush to begin making a gentle curve of gloss black paint between the garter belt and the strap until the area is filled in the way you prefer. Use a pointed or curved X-acto blade to lightly trim and smooth the edges.

Boots, Stocking and Gloves

Do the same thing for the areas where her boots are connected to the straps. Lady Death's boots are more like latex leggings than leather, so if you go with the traditional approach, it should appear as if the straps are connected directly to the boots. This will neces-

sitate sanding down the seam between the boots and thighs for a smooth appearance. I decided to go a slightly different route and make it look as if she was wearing boots over her stockings. To do this, you only need to make sure you sand the boot/thigh seam flat. Her stockings would be stretched tight by the straps, so paint these with a much steeper curve than the garter belt itself. When done and dried, smooth up your edges with a blade as before.

Since you painted the forearms and hands gloss black, reverse the technique used on the garter belt and stockings to paint the exposed areas of her hands flat white. This may take a couple of coats, so don't rush it or you may not get the smooth finish you want. Once you have a nice smooth, solid white coat on these areas, smooth it up, let it dry thoroughly and then use your toothpick to paint her long fingernails a shiny gloss red.

Bikini Top and Bottom

You have a LOT of freedom here to be creative. Whatever clothing design you decide on, follow the same basic steps as before: drawing basic lines first, expanding on them, and then filling in with a fine brush. I did the bottoms in a pretty basic style with a "V" front and cut high on the hips.

The top should have the look of a basic bikini. Do NOT paint it as a "string" bikini as you won't be able to later add some important detailing. I did a multi-strap design that crisscrossed in the back and then drew in fishnet mesh between several of the straps with a sharpened toothpick. Again, I cleaned up with the edge of an X-acto blade. I also added a small metal ring (from a necklace fastener) to the point where all the straps come together in the middle of her back and painted the straps over and around it.

Hair and Face

I used a fine brush to paint the deep creases in the hair black. I did a wash of flat lavender over much of the underside, darker toward the head and lighter toward the edges. Don't worry if it looks a little uneven. Hair that's being whipped around by a fierce wind should look a bit uneven! Just make sure you wash along the direction of the hair. After this dries, glue the hair to her head with super glue at the angle you decided on earlier. I wanted it to look as if it was being blown by a really strong wind, so I glued it with the trailing edge almost horizontal.

The facial details are relatively simple. I painted the eyebrows in sharp slashes of flat black to give her an angry expression. I painted the eyes with a base coat of flat black, making the eyelash details with the point of the toothpick. I then painted the eyes themselves with gloss white and the lips were painted a full glossy red. After this dried, I brushed over the eyes and lips with two coats of brush-on Micro Gloss.

Accessories and Accents

Besides the metal harness ring, I also used a small "skull and crossbones" earring for the metal accent in the cleavage of her top. The eyes were hollow, so I inserted a small piece of bright red 65# card stock and glued it in place with a drop of white glue, which gave it just the right eerie, evil look. (You can experiment with various details.)

I used curved toenail clippers to cut the fasteners for the arm capes into a more skull-like shape, and did the same to a couple of pieces of scrap plastic to make earrings and a "crotch plate". I then let some of the paint in the cap of my Testors Gold Enamel thicken a bit so I could make the raised studs that surround the straps of her outfit. After these dried, I used a tiny amount of flat black on the end of the toothpick to make "eye holes" in the crotch plate and all the studs and earrings.

The final accent on Lady Death is the ball of energy/lightning she's building up in her right hand. To make this, thin some lime-gold paint with several drops of lighter fluid and touch the end of a Q-tip into it. The capillary action of the Q-tip will carry the thinned paint up into it. Let it dry for about ten minutes and then start tugging at the base of the bottom ball to bring as much of it off in one single lump as possible. From here, you can stretch and "fluff" it to the size and shape you want. Flatten the wide part of it enough to wrap around her hand and adhere it with a drop or two of white glue. When dry, give it a spritz or two of rattlecan gloss coat (using an index card to shield the rest of the model) to get it to hold its shape. You may want to give it a light tug at the trailing edge a bit to give it a wispy, "flame" look. Your imagination is your only limit here!

The Base

The "Storm" kit has everything needed to build a first-class horror base.

The Pyramid

The only modification I made to the pyramid was to fill in the insert rings and holes for the various pipes with putty, since I wasn't using them, and then sanded them down when dry. Next, I enlarged the boulder where her left foot is supposed to attach to the base with a small lump of Crayola air-dry white modeling clay (to raise her stance a little, giving her a "majestic" stance). I spray-painted the brick walls Gloss Black and, once the paint was thoroughly dry (about 2 days), I went over it with rough grade sandpaper. (This left the paint in all of the cracks, crevices and in-between the bricks, giving a weathered appearance.) I painted the "soil" between the cobblestones a gloss dark red, and with my pointed toothpick, painted the pores black. I painted the cobblestones gloss gray with a few gloss black ones thrown in for



Lady Death...Continued from Page 33

color. Next, I painted "ghost-like" eyes and mouths in various expressions of anguish onto the gray cobblestones with a small brush and some black paint. When it dried, to soften the features, I went over them with a thin, light wash of gray using a wide, flat brush. (Even though the paint was dry, the wash tended to streak the black a little. However, if you stroke from top to bottom, this can add to the "tortured soul" effect. Add a light coat of gloss coat where you're to give it a "wet" look.

The Demon

After assembling and sanding the demon, I painted him a flat olive color. His hair was brush-painted orange and then given a wash of metal flake lime-gold. This is a thin paint, so just use a wide flat brush and work the paint over the whole head of hair. It should run right into the cracks with little effort, so just build on it 'til you get the consistency you want; watch out for runs!

I wanted a creature that was more or less turned "inside out." So, I used red to paint the ridged "arteries" and light blue to paint the smooth "veins." I painted the eyes Gloss Red and used yellow to paint the "sores" all over his body, with a touch of red mixed into some of the larger ones to make them appear particularly infected and icky. The teeth were painted yellow with a light wash of red brushed on when the yellow had dried. This gave the mouth, gums and teeth the appearance of being bloodstained. Lastly, I used some brush-on Micro Gloss to coat the eyes and teeth. I also allowed a bit of the Gloss Coat to thicken and then used a toothpick to lump it onto the teeth and gently tease it down to give the appearance of drool. (If you wish the drool to look bloodstained as well, wait until it dries thoroughly and give it a light wash of red.) Mixing the tint in while it is still liquid tends to color the whole mixture, which could obscure details.

The Tombstone

First, I made a template of the headstone in the size I wanted, then got a one-line rubber stamp that said "HOPE" in 24-point Roman letters. I rolled out a 1/2" thick layer of Crayola Clay and traced out the tombstone shape with perpendicular cuts of a #2 X-acto knife. Holding the sides with my fingers, I lined up the stamp and pressed it into the clay. (Don't be afraid to press it deeply into the clay because the rounded edge of the stamp makes a nice, decorative border around the name.) After letting it dry for about a day, I finished cutting it out, then used the tip of the X-acto knife to scrawl "Lady Death" into it. (Imperfections give it a "Medieval" look!) Then stab a Q-tip into the clay between and just a little below the two center letters to simulate it being hit by one of Lady Death's energy blasts. Use the same technique used for the energy flame on Lady Death's hand, then insert the "flame" into the hole, stretching and fluffing them after they dry.

Paint the tombstone flat gray with a wash of flat black to bring out the cracks and imperfections. Paint the impression in a dark wash of flat black to bring out the letters and use varying tones of gloss red and yellow to paint the words "Lady Death" for a fiery look. Then, dry brush the area around the "flame" with little dabs of yellow and green. As a final touch, I cut a small hole into the top of the tombstone and glued in a

small, black metal cross.

Use the excess dried clay from around the tombstone to make the churned-up soil around the headstone. Just break it into chunks and put it into a blender using the "pulse" setting. (This will also scar and scrape it so it doesn't look fake.) Then build up a mound of the wet clay around the headstone and press it against a flat surface and side of the pyramid to save trimming it later on. Shape it, then wet it down with water and press a layer of your newly chopped rocky debris into it. After it hardens, pour some watered-down white glue over it to set the debris in place. Repeat process if necessary. Since it's very lightweight, I just painted it with a brush; a little touch, but result was worth it!

The Living Dear, Skeletons from the Muck

For this you'll need the rib cage/arm piece, the skull and the hand. (The skull and hand are attached to those pipes that you are not going to use, so cut them off using the circular saw blade of a Dremmel Tool. (Gyros also makes these.) The hand came away nicely and cleaned up with a little sanding. I filled in the sizable gap in the back of the skull with contour putty and used a drill bit in my Dremmel Tool to hollow out the eye sockets.

While the basic idea was for ol' boney to be rising out of the ground, the bottom of the spine was too blocked off to allow this, so I sanded it down to an angle with an emery board. The ends of the ribs should be sitting almost flat when you lay it on a flat surface. To give an appearance of rising up, use the circular Dremmel saw to carefully cut the arm bone away from shoulder joint to reposition it into a downward angle. The small forearm pieces and hand can be added to make a complete arm, but I discarded the small, too smooth forearm pieces (and saved the hand for later insertion into the base) to give the appearance of another skeleton emerging from the ground! Lastly, I glued the skull onto the neck, adjusting it to look upward at the viewer, secured it in place with gel super glue and held it in place until it dried.

Before painting the skeletons, I "dinged" the entire thing with the Dremmel Saw to give it a battle-scarred appearance. I then sprayed the skeleton and the hand with gloss white and then hit them with uneven washes of red and tan. ONLY AFTER you let it dry and get the look you're after, will you want to seal the pieces with a light coat of gloss coat to seal in your work and get that fresh "gooey" look.

For the eyes, take a couple of round-headed pins with yellow heads (for an unhealthy look). Use wire cutters to cut off the needle without cutting into the plastic. (CAUTION....wrap the needle part of the pin in a paper towel to keep it from flying off when snapped!) This should leave a little nub of wire, which will nicely serve as the optic nerve. I painted mine with a light blue iris, black pupil and pronounced, red blood vessels. I glued the one with the short nub into the left eye socket at an angle to look back at the viewer. (Save the other eye for later.)

The Hellish Muck

I wanted the whole scene to be rising out of some Hellish muck with a terrain that was as tortured as its inhabitants! E-Z Water comes only in clear so, I used liquid Rit Dye for the best coloring.

To heat this mixture, make sure you use something disposable!! I got an old saucepan and heated up about half a bag's worth. Working quickly (important!!) I sprayed a large pizza pan with grease and arranged the base where I wanted it. (Since mine cracked when I tried to get it off, you may want to line the pan with tin foil instead of greasing it.) Place the pyramid portion about a third of the way from the rear of the pan to leave room for the skeleton and hand.

When the E-Z Water melted down to the consistency of Karo syrup, I put in a LITTLE of the dye turning it the color of blood almost instantly. However, it raised the melting point so high, it started solidifying almost as quickly as it could be poured! I spread it as quickly as possible with an old spoon, but it was still a lumpy mess and nothing that I wanted. So, I put the pizza pan onto a large burner on the stovetop (NOT the oven) on medium heat. The goo softened in only a few minutes. Now I could set the base and skeleton firmly into the pyramid and used a popsicle stick and spoon to brush chunks and trails of the stuff onto the pyramid, skeleton and edges of the hand. I used a flame wand to do the rest of my "landscaping."

To get a more liquid-like flow, I mixed some red paint into liquid Micro-Gloss and used a wide, flat brush to go over the areas that had gaps, cracks or just needed a little extra attention. Then I dipped a toothbrush into it and flicked it onto the sides of the pyramid and skeleton parts. The excess had dried a little, so I dribbled some down the back and corner of the pyramid like little rivulets of blood. Letting this pool at the bottom, I fanned it out with my flat brush for a "flowing away" appearance. I mixed up a green batch of Micro-Gloss, let it dry for a few minutes, then dribbled some into the empty socket and tilted the model to let some of it flow out. Once it started flowing, I set the whole thing on a level surface and let gravity take its course. I found that lodging a piece of thin piano wire between the jaw and the "ground" greatly aided in forming a string of the stuff between the pieces. For a final touch, I used the other eyeball (made earlier) and plopped it into the green goo and placed it facing a little toward the rear. (I've gotten some fun, creeped-out reactions from folks who didn't realize they were being "watched"!)

Final Details

Use white glue to secure the base onto a large, flat surface (like cardboard). If you want to spray paint the board to match the muck part of the base, now is the time. Otherwise, use water to mix up a thin batch of red Micro-Gloss and brush (or pour) small amounts into any mis-colored areas. I used a larger batch of Micro-Gloss mixed with brown paint to make the "skirting" around the edge of the base. Place a sheet of plastic underneath and slop it onto the edge with a toothpick or popsicle stick. It will flow over and form a latex-like rounded edge that can be pulled up from and lightly adhered onto whatever surface you display your model on. Then use some gel super-glue to secure Lady Death to the top of the pyramid via the pins molded into each foot and...she's complete!

Unpleasant dreams 'til next time!!



Keeping Up With:

POLAR LIGHTS®

We recently sat down with the folks at Polar Lights to ask them some questions about their product line and their process and we thought we'd share the results with you!

MR: Since the last time we highlighted PL in the pages of the magazine, a lot has happened. What's coming up from the folks at PL?

August

- Halloween-Michael Myers
- Speed Racer Mach 5 glue kit
- King Kong
- Planet of the Apes (Doctor Zira and Doctor Zaius)

September

- Nascar Holman Moody Ford Talladega
- Nascar Cale Yarborough Mercury Cyclone
- Gas Ronda Mustang Funny Car

October

- Scooby Doo Mystery Machine (Wal-Mart exclusive)
- Universal Monster 4 Pack TRU exclusive (Frankenstein, Wolfman, Creature, Dracula)

November

- Dick Tracy Space Coupe

Godzilla is currently available as well.

MR: Why haven't we seen the movie Godzilla kits yet? Anything you can tell us about that?

We determined that it was simply not a profitable venture. Molding and tooling costs for a sculpture of that complexity is very costly; so much so that we just couldn't release it at what we considered to be a fair and reasonable price. And we will not do a model kit if we do not feel we can do it justice - and that was the case here. The original sculpture would make a fantastic, limited run resin piece, but we couldn't find a way to produce it profitably as an injection molded styrene kit. We have released the classic Godzilla kit, as well as Rodan and King Ghidorah.

MR: Are you satisfied with the response from the general public for the kits that PL is producing today? Obviously, PL is continuing to produce kits so something must be going well...

Everyone is very happy with what PL is doing. While there are very few nay-sayers, 95% of the public is extremely satisfied and happy about what we're doing. We are in constant communication with the public. Our bulletin boards are very helpful to us because the people who frequent those, offer quite a bit of help in searching out some of the kits and/or box art that we are searching for to produce. Their comments and suggestions also help direct our model-making efforts.

The buying public is telling us that we are doing something well because we are winning numerous awards throughout the year based on public votes. We will receive awards at RCHTA again this year (FSM Readers' Choice Awards - figure division, first place for "Legend of Sleepy Hollow" and second place for "Larry" of the Three Stooges). We feel the awards speak for themselves.

MR: Who decides which kit will be produced and when?

We have quarterly meetings in which we go over ideas for models that are suggested from the folks in the product development group (and the ideas also come from bulletin boards, etc.). We try to consider all the ideas seriously, but some are just not feasible and others won't pass the test as projects we can sell enough of to pay off our tooling and show some profit.

Kit subjects are debated, decided on and then plugged into a schedule. We talk about all kinds of ideas - many different ideas are presented. Tom Lowe, the owner of the company, is very open and encouraging about involving many people in the process of deciding which kits are produced. He shares that responsibility with all of us, and he is completely

involved in the entire process throughout. However, Tom has the final say on every kit that is produced.

Because Tom has been an avid modeler from his youth, he is intimately involved in the process and his heart is totally into the process of deciding which projects become actual models.

Once we come up with a list of kits that we want to do, a tentative production schedule is created. Usually, there are more kits than we can produce in that scheduled time frame, so we go through a weeding-out process at that point.

By and large, the kits that we do produce stem from a nostalgia-based vantage point. Our models cross over into the collector/nostalgia buff area.

As a company, PL's identity is probably best known for the Aurora kit repops and the original Sci-Fi subjects we have done and now, increasingly, for automotive subjects. We receive high marks in that area by automotive modelers and this is a direction we will pursue.

We are oftentimes asked why we don't do a particular model kit. There are a number of Sci-Fi kits out there that PL would love to do, but the licensing isn't available for a variety of reasons. Sometimes it's a case of the complexity of obtaining the license itself. Often there is more than one licensor involved, especially when pursuing an older license which can make things much more difficult. Every model we pursue and eventually produce is officially licensed or we don't produce it.

MR: What's the process for getting each kit into styrene?

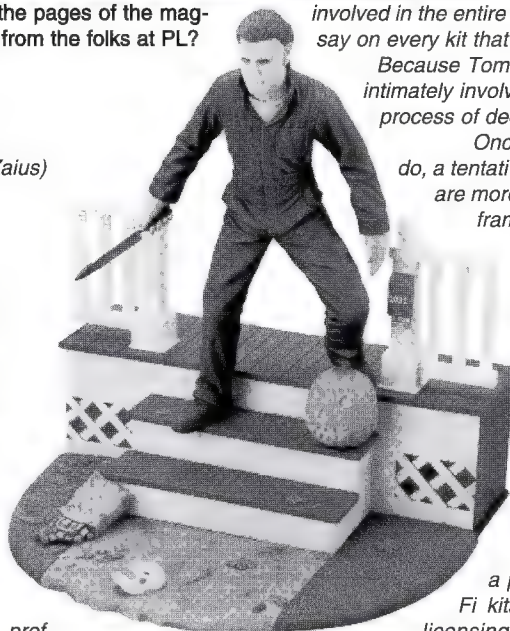
R & D, which usually can take up to 15 months (although normally the time frame is often shorter due to the fact that the homework has already taken place), is an involved process and an ongoing one. During our quarterly meetings we discuss what information has been gathered, so the R & D process for a specific kit may be shortened to 2 to 3 months because of all that we might have on file for that particular project. R&D is the front loading we do going into a project - we try to immerse ourselves in that subject so that we can create as accurate a model as possible within our budget. At some point we have to freeze R & D and move onto the next stage - creation of a mock-up.

PL has drawings made or a mock-up constructed for that particular kit chosen to be next in the production phase. PL works closely with the sculptor as the mock-up is being completed.

After the mock-up is completed and refined, it is then sent to Hong Kong. It is "parted out" there, meaning that the engineers determine the best way to cut it up into parts. Very often we provide some guidelines we wish them to follow in parting out a kit, though the engineers are very competent and knowledgeable.

The second phase takes place after steel tooling is cut. Test shots are provided and then PL works closely with the factory in the Orient to ensure best possible fit. We try to minimize changes at this point as it is more expensive and time-consuming to cut steel than it is to alter a clay mock-up. Nevertheless, there are changes that typically need to be made in the mold phase that go toward improving the fit and finish of the kit. The total time frame of that entire process from mock-up to being ready for injection-molding is roughly seven months. An additional month to get the kit actually injection-molded and shipped to the USA is necessary.

The process for each kit also includes the creation of box art and instruction sheet. Much of the box art created for PL kits is done by Chris White, who is not only a fantastic artist but a truly great guy. Chris' association with the company goes back a few years. The Michael Myers



THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft

It is no secret that most of our beloved model kits are derived from film and television. This void is filled with an incredible array of fantastic characters and monsters. With the innovation of the VCR, some 20 years ago, I was able to build a vast video library of all my favorite films. But now with the innovation of the DVD, I can have those same films, but in their original presented form and they will last me a lot longer than my slowly disintegrating video tapes. I can now get loads of extras on most discs like widescreen, 5.1 sound, documentaries, bios, directors voice overs, uncut editions, deleted scenes, trailers and more. What a concept.

The music score to many of these films and television shows can be a wonderful background stimulation for modeling. There are many among us that love to listen to scores as we work on our favorite pastime, building models. In the old days we had vinyl records, eight track tapes and the ever nearing extinction, audio cassette. Now with the digital technology of audio CDs, we can have the crystal clarity of our favorite film music back.

I know many of you are wondering just what in the world is the old Beast up to in this column? If you are like me, and a lot of you are, when I am building models I like to have the old television on or music playing in the background. To me, it heightens the experience as well as providing a needed distraction when you wanna take a break from it. For me, there is no better inspiration for kit building than to be experiencing the sights and sounds from which they arose: meaning the visual and the audio. For instance, if I build a model of the Gillman from "Creature from the Black Lagoon," it's cool to check out the beastie on the TV to get into the feel of the whole thing. If no visual aid is present, I can get the same inspiration from the film music. Naturally, of course, I interject other movies and film scores into the mix because even the old Beast can't watch the Creature over and over during the course of a building session. I would go mad!

For those of you still living in caves and don't have a clue as to what a DVD movie is, here it is in simple laymen terms that any one can understand: It is the process whereby a film is digitally transferred to a disc not unlike audio CDs, but with more storable information space. The digital image is vastly sharper and the sound infinitely clearer. These discs, when played through a 5.1 sound system, especially newer films, can simulate the experience in the theatre.

In starting this new column, I will touch on some of the new releases of DVDs and CDs soundtracks that are the driving force behind a lot of the model kits we collect and build. The DVDs and CDs featured on these pages must meet one criteria and one criteria only: They must be the films that have generated a fever in the model kit industry.

I will not bore you with tech talk when discussing these DVDs and CDs. To put it simply, most folks really don't get it or simply don't care. The questions that are always asked are simple. "How good is the picture?" and "How good is the sound?"

So, rise up on your cloven hooves and grab the remote control and let's get into some of the latest films released on DVD and film scores on CD; that pertain to the wonderful world of modeling!

PLANET OF THE APES

limited edition boxed set

20th Century Fox Home Entertainment

"Beware the beast, man, for he is the harbinger of death!" At long last on DVD, is the entire 'Apes' saga in widescreen with beautiful color and clarity. The films have never sounded better. Just turn up the sound on the infamous "Ursus speech" in "Beneath". Although you can shoot a cannon through some of the loopholes from one film to the next and with the budgets shrinking with each sequel, these simian spectacles are still great fun to watch. The ingenious makeup by John Chambers which won him an Academy Award® for the first film is still a wonder to behold. The film scores by Jerry Goldsmith and Leonard Rosenman are sheer joy to the senses. The sixth disc in the set titled "Return to the Planet of the Apes," is a documentary of the series and was hosted by Roddy McDowall shortly before his untimely death and is worth its weight in gold. The highlight for me was the test footage with Edward G. Robinson as Dr. Zaius.



Unless you have been under a rock since 1968, the saga of the apes deals primarily with man's eventual downfall as the intelligent and dominate life force on earth and the events that replaced him with intelligent talking apes. Great stars and character actors made up the cast of these films which include, Charlton Heston, James Franciscus, Ricardo Montalban, Kim Hunter and of course, Roddy McDowall who was most synonymous with the series.

Scattered kits have been released based on the apes films since the dawn of the garage kit but a recent announcement of an all new "Planet of the Apes" film directed by Tim Burton has sparked reinterest in the original series including the Polar Lights/Aurora reissues of the old Addar styrene kits. New resin busts and figure kits are now coming into the light. "The only good model... is an ape model!"

CREATURE FROM THE BLACK LAGOON

Universal Home Video
1954 Director: Jack Arnold

I sincerely doubt that anyone reading this has not seen this film. But for that one guy who has no clue, here goes.

A trip to the Amazon by a group of scientists on a fossil hunt find the real thing. The Creature is not really happy that humans have invaded its territory and reacts in the only way it can. Violently. That about covers it I think.

The Creature is perhaps one of the most beloved of all movie monsters. Designed by Bud Westmore, the Creature has stood the test of time.

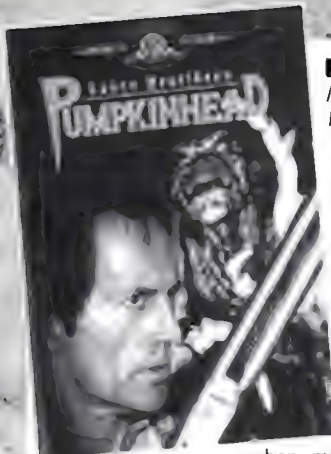
Now available on DVD, the film has never looked better and the extras on the disk

will inform you on just about everything a Creature fan would want to know. This is another "must have" disc for your collection. The music for this film became a staple for other Universal monster movies to come in the 1950s. The score on this disc, especially the "Creature's theme," is a wonderful listening experience.

The Creature would rise again in two sequels, "Revenge of the Creature" and "Creature Walks Among Us." Sadly, the third outing was so abysmal, he never returned again.

The Creature is one of those enduring characters that the modeling world never tires of seeing. I would need a phone book to list and show all the renditions of this great movie monster. The first kit was the Aurora classic released in 1964. It has since been reissued by Polar Lights. The fever on this one will probably never die.





PUMPKINHEAD

MGM Home
Entertainment
1988 Director:
Stan Winston

Now this was a really cool idea for a monster movie.

Lance Henriksen portrays a man whose son is inadvertently killed by teenagers. He seeks the help of an old witch to use

her magic to summon a demon of vengeance called 'Pumpkinhead.' But to summon the demon calls for a terrible price for Henriksen to pay.

This is an eerie, moody film with awesome monster effects by Stan Winston, who also directed.

Unfortunately, when this film was released the studio totally dropped the ball on how to release it properly and as a result, it failed to live up to any box-office potential. What a pity.

The only beef about this DVD is that it is not presented in widescreen. There are no extras whatsoever. MGM graced us with a trailer, however. Lucky us.

Compare this type of DVD offering to "The Thing" in the Hall of Fame column. This is indeed a travesty since a lot of material exists on this film.

But one can, at least, enjoy the sharp, crisp quality of this DVD in any event. The colors are rich and vibrant and the camera effects look really good.

A sequel was made that was a shabby mess not even worth mentioning.

Pumpkinhead is one of those monsters that have had kits produced of it since its release. Many variations of the monster have hit the model shelves over the years and new ones are already in the works. Keep your eyes open and try not to be afraid.

Don't do anyone wrong boys and girls. For if you do, Pumpkinhead's gonna getcha!



JAWS

Decca Records

Composed by JOHN WILLIAMS

This is the score fans have been waiting for. This newly released CD contains 12 previously unreleased tracks from the original master tapes.

As an added bonus, there is a 20 page booklet with stills and poster art.

John Williams has given us a tasty treat to listen to as we work on some of our most frightening 'bad fish' kits of the deep. An absolute must-have!



GODZILLA 2000

GPN Crescendo Records

Composed by TAKAYUKI HATTORI

Godzilla hit the U.S. with outmuch fanfare from TriStar Pictures who released it here.

One of the most important ingredients to a 'Zilla movie is the music. Long time veteran of the genre, Akira Ifukube was replaced and the music was a bit of a disappointment. They did include Ifukube's classic Godzilla theme in the film which added to the confusion of just what the general feel of the film was. It is not one of the best scores in the series but it is certainly not the worst.

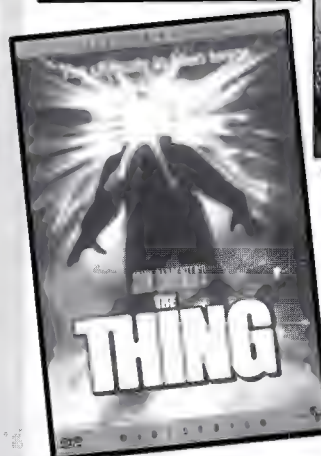
Besides, when it comes down to it, we just want the big 'G' doing his thing anyway.

Over 50 minutes of music awaits the listener within the 36 tracks. A colorful insert with liner notes and color photos.

Many great kits based on this "G" film are imports from Japan.

DVD/CD HALL OF FAME!

DEDICATED TO PAST
RELEASES THAT HAVE
INFLUENCED MODELING!



THE THING

Universal Home Video

A box office flop in 1982, Director John Carpenter's remake of "The Thing" is now considered a classic of Sci-Fi. From its initial release, many awesome kits continue to be produced.

Presented in widescreen, in 5.1 sound, the disc also contains an excellent unused stop-motion sequence featuring the Blair Monster in the supplemental section. It's worth the price alone. There are so many extras on this disk that one can spend hours watching them. This is a prime example of what all DVDs should strive for in content. A definite must-have in any collection.

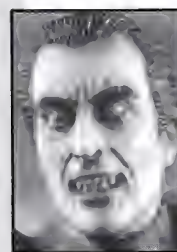


HAMMER FILM MUSIC COLLECTION VOL. 1 & 2



Nearly all the themes to the great classic Hammer films are presented on these two separate disks. Recently discovered master tapes were stumbled upon and preserved. Now you can have all the best opening themes to listen to as you try not to draw your own blood while modeling. Each disk runs about 50 minutes each with 24 themes. There is also included with each disk, a 16 page, full color booklet with many rare stills and poster reproductions. A few of the themes are a bit crackly and faded, but one must remember

that these are rescued master recordings. Many themes unfortunately, didn't make it to this point simply because they were too far gone. Models based on the Hammer films have been produced since the dawn of garage kits. A recent resurgence is currently going on with many kits even being licensed by Hammer Film Productions.



GDI Records. Import
available through Scarlet Street
Magazine or specialized dealers.



NEXT ISSUE!
Be here for more exciting DVDs and
soundtrack CDs that have influenced
our entire modeling experience!

DOWN THE PREHISTORIC TRAIL



By Mike Fredericks

DAVID KRENTZ
Sculptor • Artist



What was it like growing up in Canada? Did you always like to draw and sculpt dinosaurs? What kind of schooling/instruction did you have; any art instruction? How did you end up in America?

I grew up in Winnipeg, Manitoba, which is a city of about 750,000 people. So, images of me huddled in an igloo eating my siblings to stay alive are not necessarily those of my childhood (although I do tell people that and they almost believe me). I always drew and sculpted dinosaurs. My father's side of the family were all farmers and professional hockey players, and my mother's side came straight from Germany and were also farmers. I'd say that I was a bit of an oddball. However, instead of pushing me away from my passions, they encouraged me because I was kind of a novelty. I lived on the edge of the city near the river, woods and University and on the weekends we would go out to the farms to visit my relatives. It was the best of both worlds. I was blessed and thankful for a good childhood and a loving, supportive family.

My art was mostly self-taught and was heavily influenced by movies. The original King Kong and Stars Wars were, of course, the big ones for me. I just wanted to make the movies in my mind come to life, so I drew a lot of comics, played a lot of role-playing games and made my own super-8 claymation movies. They always involved dinosaurs somehow.

I visited the California Institute of the Arts when I was 13 on a vacation with my family. I read about it in a magazine, so my parents thought it might be worth a look. My father told me that when he saw my eyes light up when I was in the Animation dept, he knew that I'd be moving to California one day, regardless of the tuition cost. After high school, I went to the University of Manitoba and took Fine Art. One good thing about it is that it helped me build up a portfolio of life drawings that I later sent to CalArts with an application. I was accepted and the next fall I flew far away from home. It was terrifying and exciting.

At school I met my soulmates. We were all geeks who loved the same things. After the shock of not having snow in the winter wore off, the energy of being in a creative environment kicked in. I made four short animated films during my stay there, a bunch of silly kung-fu movies, and started to seriously study and sculpt dinosaurs. One thing animation teaches you is how to create the illusion of life. There was a lot of gesture drawing and quick sketches, as well as learning applicable things from other disciplines, like dance and acting. My tight pen and ink lines gave way to fast pencil sketches that were meant to convey emotion and tell a story with a single drawing. I didn't see any reason why any of that couldn't be applied to dinosaurs. One film I did was a nature-type, day-in-the-life of a dinosaur. I sent it to ILM because I heard they were doing Jurassic Park. They lost my portfolio twice. I later heard from someone that they loved my stuff, but couldn't find how to contact me!

After CalArts in '93, I submitted my portfolio to Disney and was accepted as a Layout Trainee on Fantasia 2000. There were only about twelve artists on that movie at the time (we were working on the flying whale sequence), so it wasn't that departmentalized yet. I could walk around and ask questions of the directors, producers and other artists at a whim. My skills as an artist increased a thousandfold just by being near all that incredible talent.

Many times I wondered why I was there. I was microwaving a tiny Leptoceratops sculpture at work when the future director of Dinosaur saw it. That's when I found out about the top secret movie, and that's when I made a pest of myself for a year until I was hired onto it!

Was the Disney Dinosaur experience a good one? Any regrets concerning the finished product? Who else did you work with there?

My experience on Dinosaur was fantastic and a dream come true. There are regrets with every movie you work on, but I am proud of the finished product. It was an extremely difficult movie to make, and every day there were new obstacles to overcome. If you think about it, every shot is an effects shot, it's a 100% effects movie.

I'm always asked about the accuracy of the dinosaurs, and I often feel like I need to legitimize myself as a dinosaur enthusiast by acknowledging that I was told to break the rules. But you know, with time I've realized that no one really cares. It was a Disney movie; we make fantasy and that is what we did. Lions don't talk either. So many people tell me that the inaccuracies didn't bother them because they quickly became involved in the story and visuals. A willing suspension of disbelief. That's what fantasy movies do best. I worked with incredible artists on the movie. Every week someone new showed up. Doug Henderson, Mark Hallett, Ricardo Delgado, Brian Franczak are some well-knowns. Mike Jones and Gary Staab did fantastic sculptures that really helped develop the look of the characters. Pete Von Sholly did millions of story boards and concept drawings, and of course Thom Enriquez, who became one of the greatest teachers I've ever had. He is astounding. I became great friends with all of them, and I am nothing but grateful for the experience.

Where else can we see your work?

There's a few good books out there about the movie that are aimed at a more

adult crowd. The one that has a lot of my drawings and an interview in it is called "Dinosaur; the Evolution of an Animated Feature" by Jeff Kurtti. The other two that are really good are a Starlog publication simply called "Dinosaur" that has a six page interview, and the issue of Cinefex magazine that has "Chicken Run" on the cover has some stuff in it as well (and a picture of me! Look Ma, I'm famous!) There is a fantastic book out there called "Dinosaur Imagery: Selections from the Lanzendorf Collection" that prominently displays a whole bunch of great dinosaur art. I have a few pieces of my own stuff in there. My T. rex bronze is on display at the Chicago Field Museum in John Lanzendorf's show along with a T. rex painting as well. The Dinosaur Interplanetary Gazette website has some drawings from the movie of mine in an interview. Oh yeah, and there's this magazine called Prehistoric Times as well...

Never heard of it. Who are your greatest influences; both art and science?

In art I'd have to say Doug Henderson, for really involving the audience with his great compositions and powerful value sense; John Singer Sargent for his ability to direct the viewer's gaze to the subject's eyes through a mix of fluid and tight brush strokes; Gustave Dore, for many of the same reasons as Doug Henderson; and Antoine Barye and Rodin for translating the all important gesture to every angle of their sculptures.

In science, I like the work of Phil Currie; it is responsible and well researched. Scott Sampson and Paul Sereno have become good friends and teachers to me. They can really convey ideas energetically. Greg Paul and Tracy Ford are indispensable with their reconstructions (I always enjoy comparing the two when I'm about to sculpt a new dinosaur). Stuart Sumida is also a great source for comparative anatomy and locomotion studies.

What dinosaurs have you sculpted so far?

I've sculpted millions of dinosaurs, but only in the past few years have I taken it seriously. In 1/18th scale I've completed a Gorgosaurus, Gorgosaurus juveniles, Einosaurus and of course, T. rex that are all available as kits and bronzes. I'm working on a series of 1/72 scale dinos right now, simply because I love that scale. I'm not sure how I'll sell those yet, as resins or white metal.

I'm involved with Paul Sereno on a project right now, and won't be finished with it for about a year. It'll be the biggest thing I've ever done, even though it's not THAT big.

For me to actually finish a sculpture takes a long time, as I still have a full time job at Disney. When I do get to sculpt, I really enjoy it; it's so different than work and very therapeutic!

How do you sculpt and what materials do you use

I spend a lot of time on getting the right pose. I do a lot of gesture sketches to try and convey the personality and attitude the animal should take. I also make a little quick maquette out of armature wire and elast clay to see what that will look like in 3-D and try and make it read from every angle. I don't believe in "the viewing side", every angle should say the same thing. Then of course, I get as much scientific and visual reference as I can so I can compare everyone's views on the creature and then come up with my own interpretation. I also like to bother Paleontologists with phone calls and e-mails to get some guidance that books can't give you; you know, any cool injuries or strange growths that will make the animal different from the type specimen.

Then I usually have Mike Jones make my armatures (I don't have the time and he's also really good at it). Then I start to bend the armature into shape, and usually push the pose farther than it should go, because the pose has a tendency to "stiffen up" when you add the bulk. I mostly use pink sculpy mixed with white and black promat or primo to get a nice neutral grey. Then I build all the important bones as anchor points for the muscles...hips, legs, arms, head etc. I then put on the clay layer by layer, working out which muscles are flexing, and which are stretching. Squash and stretch is an animation law that creates dynamics, and it also applies to sculpture as well. I work in layers, baking it a little bit at a time. I would say that 80% of the time involves getting the form right. You know, is the ribcage twisting enough, or should this scapula be lower than the other? Opposing angles are wonderful things, but hard to do on ridged dinosaurs. I like to view the piece in a mirror or under a lamp in a dark room to find things I didn't notice before. I think the least important thing is detail. I mean yes, I do try to get it, but it is not the bigger truth. Standing far away from it, no one should be concerned with it. They should see the pose. Also, eyes are incredibly important. I try to give each animal a different personality in their eyes. All facial detail should somehow support

the eye, and never take away from it.

I like to draw on my skin detail, for me I find that I can follow the form more closely and accentuate the squash and stretch. Recently I'd decided to try another method of sculpting for my bigger piece. A friend of mine coaxed me into trying this really hard clay called Chavaunt P-40. It's an entirely different way of working, and kind of what I needed to recharge my batteries and learn something new. You can melt this stuff, slap it on the armature, rake it away and tool it. The longer you let it sit, the harder it gets. If you want to revisit an area just hit it with a heat gun. It's been fun so far, and my friend Thomas Mulrooney is showing me how to work with it step by step. I'm enjoying the different technique, and it sure is cheaper than sculpy!

What do you think of the state of dinosaur art and sculpting now?

It's kind of a Catch 22. Now more than ever the reference necessary for intelligent renderings of them is so available. I would have killed for that ten years ago! Shane Foulks, Sean Cooper, Mike Tricic, Gary and Mike and of course my favorite Tony McVey; there's so many good artists out there now, it's daunting! We can be somewhat confident that we are close to making them look like they did (of course that's subjective). Everybody is doing it now too, which is great because it's really fun. The unfortunate thing to me is that it is really taken too seriously. So many people feel this huge responsibility to be accurate, which is very valid, but what happens is that accuracy depends on so few scanty details that have become dogma. I think we need to remember that these were animals, and not scientific illustrations.

I miss the fun in dinosaurs. I mean, what made our young minds attracted to them in the first place? Because they look so cool! We put our own slant on them, gave them personality, little stories and situations. Don't get me wrong, yes I too feel some sense of duty to make them "look right" but I don't want to be lambasted for doing something different.

The day I finished my T. rex and was feeling bad because I didn't like it due to it's unconventional pose, I had to leave the house to stop trying to figure out what was not right about it. Then I read this great quote on the back of some guy's shirt in a Starbucks and had to write it down. "IF A SCULPTOR IS NOTHING BUT SCIENCE, HIS HANDS WILL HAVE NO TALENT" (Antoine de Saint Exupery). It made me feel a lot better, even when the hate mail came.

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PL Article Continued from page 21...

"Halloween" kit was largely designed by Chris through drawings and produced by sculptors in the Orient based on those drawings. For the box art paintings Chris works really fast and can normally get us some color roughs within two weeks. He will submit maybe half a dozen sketches to us. The team at PL decides, with Chris' help, what they want the final sketch to look like, and that is what Chris uses to create the final painting. Total turnaround time from start to finish for Chris is about 6 weeks, give or take. Chris, as an artist, has really strong feelings about what he wants to do. It's just a lot of fun working with him.

As with the box art, and models themselves, instruction sheets are normally printed in Hong Kong. The design and development is done here in the USA.

The final phase with each of our kits is the marketplace. In some cases we sell our kits to the mass market, like Toys 'R Us or Wal-Mart. This affords us a certain measure of success with our models that can't be obtained elsewhere, because of the numbers that are often generated prior to even producing a specific kit. On certain kits, it is beneficial for us to have that particular guarantee in place while the kit is still on the drawing board, so to speak. In those cases, TRU is able to provide us with a guaranteed quantity that will be sold to TRU stores.

There are many kits that we do not sell to TRU or Wal-Mart and when you stop to compare, you'll note that not very many kits have been sold to that mass market. The ones that are sold exclusively to TRU are done this way because of the guaranteed sell-through. Without that guarantee in place, some models would not have been produced at all. We will not ignore the hobby shops, though sometimes the sales numbers are not there for us and in order to keep on producing models, as we want to do, we need to be able to sell greater numbers of them, and that means approaching the mass merchandisers.

MR: Some within the industry have, forever it seems, come down hard on figure kits that are produced in styrene even though styrene started the entire ball rolling. Aurora had its critics and I'm sure PL has had a few 'nay-sayers' about the quality of injection-molded kits. What is your response to those criticisms?

We've talked about "Can we get more detail in our kits?" We can get as much detail in styrene as you want. However, from our experience, the consumer won't pay the price for that additional quality. Instead of the *Bride of Frank* being \$20, it would be \$50 for the additional quality because of the upgraded tooling.

Usually the critics who are complaining about the quality, or lack of it, are really into the hobby and have a true love for it. They are the vocal ones and would pay for the extra quality, but that is a small percentage of the overall hobbyists. We produce kits for the mass market. While some might pay the additional price necessary, the average consumer (which is the majority) won't pay the additional fees associated with it.

MR: Is there anything that you can tell us about the injection-molding process that will help us understand why seams appear where they do? Why is some detailing lost in the process? Without giving away trade secrets, is there anything that can be done about it? Have you considered releasing some kits with solid plastic parts to help eliminate seams and/or fit difficulties?

The "undercutting" issue is always there. When cutting steel during



the tooling process, you've got to be sure that whatever shape your part is in, if it undercuts the mold, it would be difficult or impossible to eject it from the mold. For instance, if the curvature or the angle of a particular part is greater than the tooling is able to handle, that part will either have to be revised or it may have to be broken down or cut into more parts to make it possible to get it out of the mold.

The softening of detail on certain parts may occur because it just isn't possible to get the fine type of engraving in some locations on the tooling due to the nature and limitations of the steel mold itself. Sometimes we can compensate for this: on the boots of the horse rider in the *Sleepy Hollow* kit, the conventional part line would run along the boot sides. By using a bit of smarts, we chose to move the parting line to the front and back of the boots so as to take advantage of a convenient, already existing seam - and that way we were able to avoid losing the elaborate detailing on the boot buckles.

PL has discussed producing kits in mixed media, which may include resin and/or photo etched or soft plastic parts as solid molds. This would take care of some of the lack of detailing and/or limitations of the steel molding process, but we just haven't moved on that yet. We're studying these possibilities as part of on-going product development issues. Fidelity and detail needs to be maintained and we are constantly looking at ways to maintain and improve the process so that the best possible product is delivered to the modeler. This is a balancing act because we also need to maintain price points in order to generate the sales volumes we need to be able to green light a project. Bottom line is we have to sell to stay in business, and the more we sell the more we can afford to experiment.

MR: How is PL different than the original Aurora Plastics Corporation?
We're not just reintroducing Aurora kits as the basis of our brand.

MR: Obviously, PL has had and continues to have a tremendous impact on the hobby in general. Seemingly, overnight, figure kits have become much more affordable for the average person. There is a very real chance that more kids will now be able to get into the hobby because of this, not to mention more dads! What's your take on the effect that PL has and continues to have on the industry and, specifically where it relates to kids?

Unfortunately, we can't directly monitor the people who buy our kits because we don't sell direct. Our niche is the baby boomer, male modeler. We ultimately want to promote this hobby to kids. Tom Lowe believes that modeling is a basic skill that you will keep forever.

We are trying to specifically promote our product to kids through IMMA organization and Make 'N Takes programs at hobby shows. Kids will keep this industry alive and going into the next decade.

MR: Where do you go from here? Where do you see things heading over the long haul for the modeling industry and PL?

We're definitely dedicated to carrying on by producing good kits. We're going to be doing more figures, Sci-Fi, and car kits. You can count on PL to continue doing what we're doing. The industry as a whole is probably flat to slightly declining with respect to modeling. There aren't a lot of young kids buying and building kits. For whatever reason, they don't have the desire to go out and buy kits.

Besides the hobby shops, right now the only two big retailers that are carrying figure kits are TRU and Wal-Mart. It doesn't seem to be growing. Action figures produced today have such high quality that there is little reason for kids to buy and build models. There's no creativity in the action figure purchase because you buy it, take it out of the wrap and that's it. That's the way it is.

I see PL still producing kits in five years from now. While we might not be producing the same number of kits per year that we're doing now, we'll still be there supporting the hobby. It's supply in demand. If the demand goes up again over time, we'll produce more kits.

MR: Why did PL recently obtain the rights to use the Aurora logo on some of its kits? Why is that logo used only on some kits that PL produces and not others?

PL signed a contract to lease the rights to the Aurora logo from Cinemodells for three years. We are keeping the PL name for those kits strictly designated for the hobby shops. Those kits produced by PL that include the Aurora logo are slated for mass marketing or for exclusives.

We'd like to thank the folks at Polar Lights for taking time out to discuss these very important topics!



Invasion of...

The Saucer-men

WITH JERRY BUCHANAN

What do you think of when you hear the words: little green men? Unless you are from Ireland, you probably think of aliens from another planet. These three words have become an undeniable part of our culture, with a little help from classic 50s sci-fi movies like *Invasion of the Saucer-men*.

Mark Brokaw, owner of Earthbound Studios, has a love for these classic B-movies and has decided to produce a series of busts to honor their memory. This first one starts the series off with not with a bang, but with an atomic boom! This bust is big! It could almost be 1/1 scale due to the martians' small size.

My praise goes to sculptor Steve West for an excellent likeness and part breakdown. This kit practically builds itself. It consists of a hollow-cast head, body, base and a solid-cast hand. Because of Mark's near-perfect castings, cleanup takes little time. Sand away any minor seamlines, wash with soapy water, prime, and you are ready to paint.

Using the colorized lobby card as a reference, I went with a spaceman-green paint scheme. Using my Iwata Eclipse, I based out the entire head with Freak Flex Got Ill Green. The indentations and creases of the brain matter were airbrushed with Freak Flex Sour Spleen Green. Yuck! I mixed a little yellow into the Got Ill Green to lighten the color and hit all the raised areas. To simulate smaller veins, I used a Sotar 20/20 to spray in pencil-thin lines in vein-like patterns. To give them that under-the-skin appearance, I went back with the lighter green color and misted it over them. I painted the bloodshot eyes first and then misted a red color around the edges. The mouth was airbrushed with a mixture of tan and red. The grill inside was painted with an ivory color. To give the suit a futuristic look, it was based with black and drybrushed with Folkart Metallic Christmas Green. The edges of the "scales" were painted with Tamiya Gold. The base was painted with Gunzie-Sangyo Steel. Then, the nameplate was masked off and the two-tone letters were sprayed first. I then went in with black and a small brush painted around the letters. Small holes were drilled into the fingertips of the severed hand and straight pins were inserted.

This is a fun kit that is sure to please young and old kitbuilders. I think Earthbound Studios really has a hit on its hands and I wish them continued success with their upcoming kits!





"TO THE BATMOBILE, ROBIN!"

BUILDING THE ROAD
TO GOTHAM CITY

WITH HILBER GRAF



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Main photo above by Dave Bengel

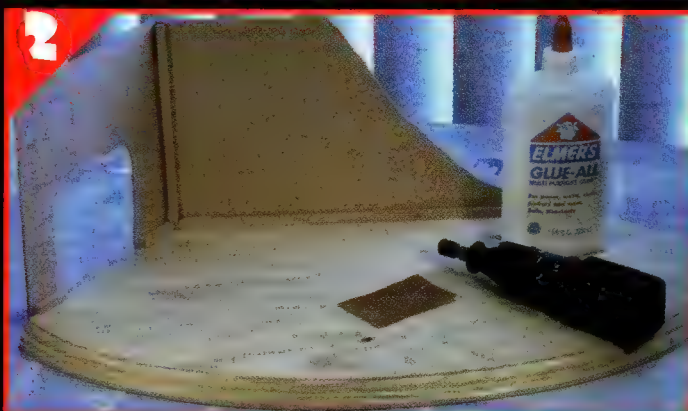
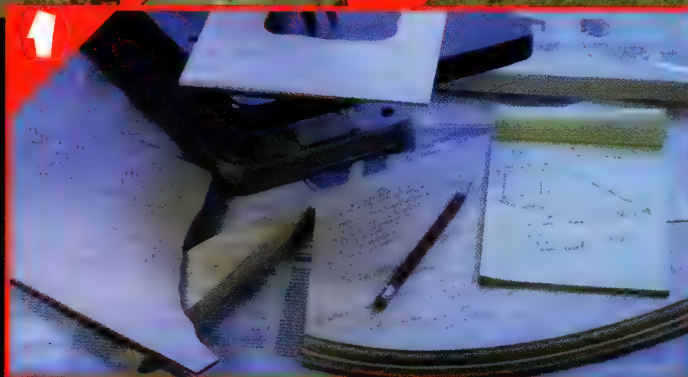
When we last saw the Dynamic Duo, we learned how to convert a 1956 Lincoln concept car, the Futura, into the world famous 1966 Batmobile™. Our favorite crime fighters were now equipped to chase down the bad guys at turbine-charged speeds. But wait! There was no Batcave to race out of or remote highway leading to Gotham City. Holy interstate, Batman!

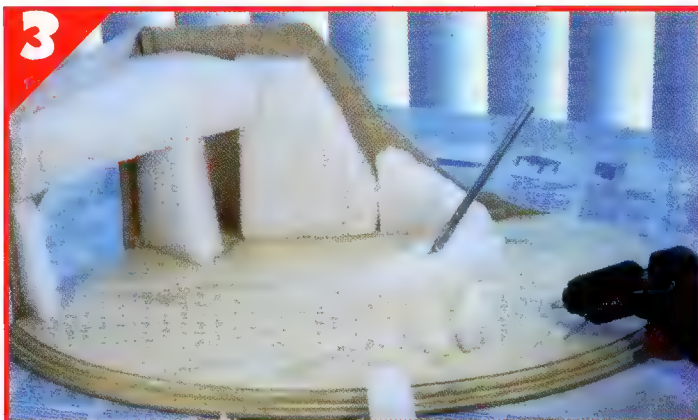
Our completed 1/25th scale Batmobile certainly appears fabulous sitting on the bookshelf, but wouldn't it look even more cool if displayed in an action diorama depicting a scene from the classic television series? You bet, Boy Wonder! In this installment we're going to discover an easy method to model the rocky hillside entrance to the Batcave. To the bat poles, Robin!

More Bat-History

Most TV trivia buffs know the urban environment of Los Angeles, California stood in for crime-ridden, fictitious Gotham City. They shot at four studio locations during the run of the series: the 20th Century Fox studio in Century City; at the Fox lot on Western Avenue; at the Culver City Studios and at the Warners' Burbank Studios, mostly for exteriors. Frequently the Fox studio administrative building was cast as Gotham City offices and a few establishing shots of downtown Los Angeles were used.

A real problem surfaced when the production wanted to take the show away from these comfortable backlot locations. George Barris' custom built Batmobile was not certified as street legal in California (the car lacked some safety features - like windshield





wipers) and could not be driven on public streets. The production staff obtained permits to shoot a few scenes at the Redondo Beach pier and a short stretch of private oceanfront road. These became stock footage and were frequently reused over the three years of prime time broadcast and the 1966 feature film.

Batman's crime-fighting lair, the Batcave, was filmed at two widely separated locations. An elaborate interior set was constructed at Fox studios in Century City. Scenes of the Batmobile roaring from the Batcave were shot miles away at famous Bronson Canyon in the Hollywood Hills. This movie location has been dressed and redressed more times than any other spot in history. It appeared in classic silver screen films of the 1930s and '40s, countless low budget sci-fi movies during the '50s and '60s and still used by location directors in the new millennium.

The cavern at Bronson became the Batcave's entrance. This tiny cave is only a few yards long and barely wider than the Batmobile. The stunt driver was forced to "race out" of the cave at less than twenty-five miles an hour or risk wrecking the car. Undercranking the camera, which makes the on-screen action appear faster, made the Batmobile's exit more dramatic.

Making a Bat-Plan

If you survived the nerve-racking tedi-

um of converting Revell's Futura kit into a Batmobile, you'll appreciate the change of pace by making a diorama base to display your efforts. This is more of a craft project and a lot of fun to do.

Fred DeRuvo and I decided before the Batmobile was built that a scene depicting the crime fighter's wheels roaring out of the Batcave would be a great subject for this diorama. Research was a perfect excuse to enjoy viewing the 1966 film on video again. Plenty of Batmobile stock footage permeates the movie, including that classic shot of the car exiting the cave.

The model car's scale determined the diorama's size. It needed to be large enough to not crowd the subject, but not so large as to prohibit display on an average bookshelf. Unusual shapes make for more visual appeal, so I chose a 12"x20" oval wood plaque sold at crafts supply stores. A half-hour spent scribbling designs yielded a workable plan and I was ready to jump into the project.

Go Climb a Bat-hill

Breaking out my indispensable Dremel table saw, I cut down the oval slightly to accommodate the back of the hillside. Following design sketches, I then penciled the hill outline on 3/32" thick micro plywood. This material is found at radio control model airplane stores. The irregular hillside shape was cut out on a

Dremel scroll saw and test fitted to the base (*Photo 1*).

White glue attached the wood sheets to the base and strips of basswood were added to reinforce joints (*Photo 2*). An arched cave opening was cut through the hill backside and the edges smoothed with a drum sander in a Dremel motor-tool. This was done to allow viewing of the Batmobile's rear bumper after permanently fixing the car exiting the cave. After sweating over so many details on the vehicle, I didn't want to hide anything. Originally I wanted to leave the Batmobile unattached so it could be displayed separate from the base, but discovered that handling the model risked damaging the delicate paint finish.

Florist's foam makes for very lightweight landscape features and I frequently incorporate it in my projects (*Photo 3*). Easy to find at the craft store, it can be quickly sliced with a sharp hobby knife and shaped with your fingers. This foam core is covered with a paper mache product, such as Cellu-Clay, or plaster of Paris. Attach the foam shapes to the base with white glue, epoxy glue or, in this case, a hot glue gun.

Railroad modelers have a fast and effective technique to depict stone-faced hills. They cast them in plaster using flexible rubber molds made from finely detailed real rocks. You can make your own molds

out of latex rubber; however, there are excellent rock molds available from Woodland Scenics. They are relatively inexpensive and last for dozens of castings.

Most railroad modelers use Hydrocal plaster for casting rocks, but I prefer a home improvement product called Durham's Water Putty. Durham's is a fine, off-white powder that is mixed with water to make a plaster-like material that dries hard, strong and does not shrink. Its main advantage over plaster is its sculpting life, during which it sets, but remains leather-like and workable for about an hour. Powdered cement colors can be added to color Durham's and it paints easier than plaster, which tends to soak up more paint than necessary for coverage.

I poured up a variety of rock shapes, including a few extra castings in case I needed them (*Photo 4*). The parts were ready to be popped out of the molds and used in a little over an hour, but it's wise to allow them to cure overnight because it makes the castings harder. The rock castings were then hand fitted and hot glued to the foam hillside (*Photo 5*).

Seams and gaps between the rock parts were patched with mixed Durham's (*Photo 6*). Once the patches dried, I scraped away excess material and added texture to match the surrounding areas (*Photo 7*). Wood carving tools or dental instruments are handy for this step.

Although the water putty was colored an appropriate stone gray, I custom mixed paints for the hillside (*Photo 8*). A dark brown wash was spread over the stone face, flowing into the deep cracks and recesses (*Photo 9*) followed by a mossy green wash. After this dried, I dry brushed a lighter shade to highlight the rock texture (*Photo 10*).

Planting the Bat-Scape

A wide variety of natural and synthetic landscaping products are available. Static grass, field grass, dried lichen and natural

plants plus shredded foam turf and weeds (*Photo 11*). All are easy to work with and can be attached to the diorama terrain with either white glue or acrylic matte medium. Some colors of shredded foam products are too uniform in color, so I custom mix different shades for a more realistic effect. To attach foam weeds and turf to the base, first brush on a thin, even layer of white glue, and then sprinkle on a generous quantity of weed material.

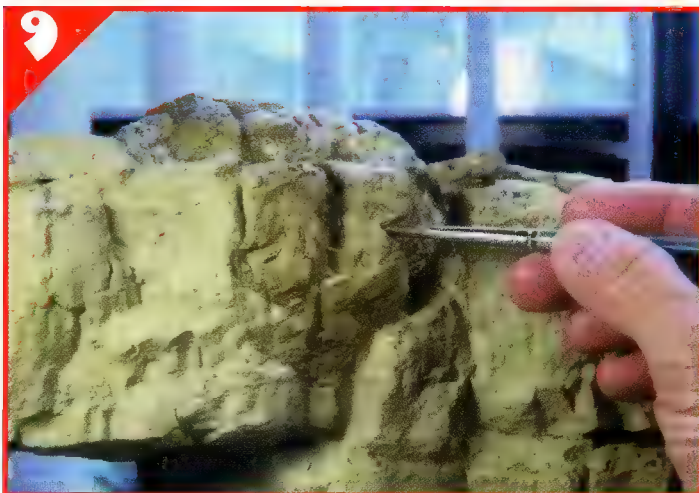
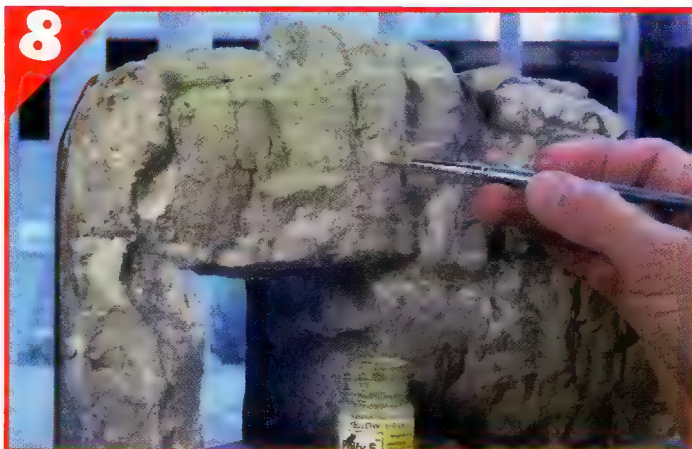
Lightly tap the weeds in place with your fingers. Allow the glue to set for a couple minutes then gently shake off excess material over a sheet of newspaper. Save the excess weeds to use later. I like acrylic matte medium instead of white glue because it dries without visible gloss marks.

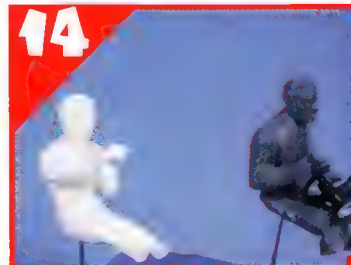
There are two methods for attaching tall grass and low shrubbery. The traditional method for installing tall grass, which is to drill a series of holes and push fiber into them, is a lot of work. I prefer to spread a little white glue in the area desired, then use a scissors to cut a small tuft of grass material and press the end into the glue. Add more tufts until the area is covered. The same technique can be used for attaching small lichen bushes (*Photo 12*). After the glue has dried you can go back and trim the tall grass to realistic irregular lengths with a small scissors.

A section of paved road was fashioned from sheet styrene. In this case, I used plastic with a pebbly surface texture, which suggested coarse asphalt. It was painted an off black with dirty white lane lines. The guardrail and end-of-road barrier were created from scrap plastic strip and sheet, as was the signpost. If you have access to a computer installed with a draw program, you can create terrific signs (*Photo 13*). This is more realistic and easier than hand painting.

Holy Ghost Car, Batman!

When I placed the Batmobile on the completed diorama base, I came to a startling realization: there was nobody driving





The creation of the Batman and Robin figures started at the spare parts box!



the car! Silly me. I was so involved in doing the Futura conversion and the Batcave diorama, I completely forgot about this important detail. After spending two fruitless afternoons searching hobby shops and toy stores for suitable figures, I decided to create Batman and Robin from parts box leftovers.

I managed to find enough 1/25th scale human body parts to rough out two figures (Photo 14). Since the lower legs were hidden from view beneath the vehicle's dashboard, there was no reason to fashion them. Thin sheets of A+B epoxy putty provided clothing details, masks and capes (Photo 15). At first I felt these figures were a bit crude, but when painted in acrylics I was satis-

fied with the results (Photo 16). In the cockpit of the Batmobile they looked great! (Photos 17 & 18). "Atomic batteries to power!" Turbines to speed!" Our favorite crime fighters are roaring to save the day!



• Reach Hilber Graf via E-mail at: uncreepy@gateway.net •



The completed Batmobile (above) and the Batcave (left).

The Dynamic Duo are once again on the way to save the good citizens of Gotham City!

BORIS KARLOFF DOUBLE HEADER



FRANKENSTEIN



The MUMMY

by Gary Glover

My love affair with monsters and all things creepy dates back to my childhood. Every Friday night my older brothers and I would watch with glee all those great movie reruns on Chiller Theatre or Ghoulard. I spent most of the time peeking through my fingers, but it must have made an impact on my newly forming imagination. I saved my pennies and built every Aurora kit I could get my glue encrusted, Testors' enamel-stained fingers on. (I wish I would have bought one extra of each kit and kept them boxed and unopened!)

As movie monsters go, I think Boris Karloff leaps to the front of the pack. In the 1930s he portrayed both the Frankenstein monster and The Mummy, and set a new standard for the horror genre. His acting could deeply frighten and disturb you as well as make you feel empathy for the poor disfigured, bloodthirsty creatures. I believe those films must have affected the folks at The Janus Company as well, because they have released two of the finest, officially licensed Karloff likenesses I have seen! Superbly sculpted by Ray Santoleri, the 11 inch tall busts are a must have for any serious collector. The facial features and skin textures are some of the best and most carefully rendered, available. They are beautifully cast in a flawless tan resin and require little cleanup other than a wash down with soap and water. I will begin with the

Frankenstein monster bust.

I am a professional illustrator by trade, so some of the same techniques and tricks I use on a commercial painting assignment carry over to the modeling work. Before I tackle any job, I gather as much reference as possible (*Photo A*). Photos, video boxes, magazines or even toy action figures help to set your painting direction. There is a wonderful photo collection from Famous Monsters of Filmland called "The 40th Anniversary Fearbook". Included are some super pictures you don't see very often. Noted illustrator, Thomas Blackshear III did a fantastic series of Universal monsters for the Post Office, and I will loosely base my painting palette on his take of Frankenstein. There are plenty of debates about the true color of green used for Karloff's makeup on the film, but I am after a feeling or mood, and I won't quibble. (Send me an email and let me know how wrong I am!)

I will use a combination of many paint products on this job (*Photo B*). I use Liquitex™ tube acrylics and Badger Freak Flex water-based paints on Frank. Natural sponges for textures, Badger and Polly-S thinners, Windsor and Newton oils and brushes and my reliable workhorse of an airbrush, an Iwata HP-C. Trouble free, it's worth its weight in gold! My acrylics are set on several paper towels folded into a long rectangle and soaked in

water. This will keep the paints moist and workable for nearly a week. An 11x17 sheet of vellum also floats on a bed of 10 or 15 soaking paper towels as well. I do use a spray bottle every half hour to keep everything damp. All of this fits into a large cafeteria-type serving tray. (Don't ask where I got it!)

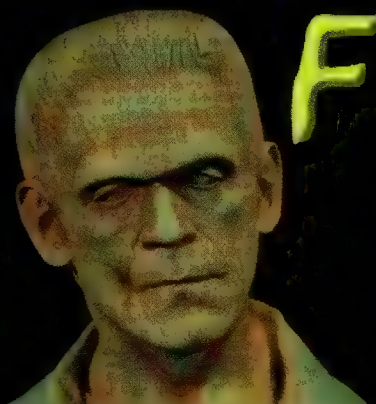
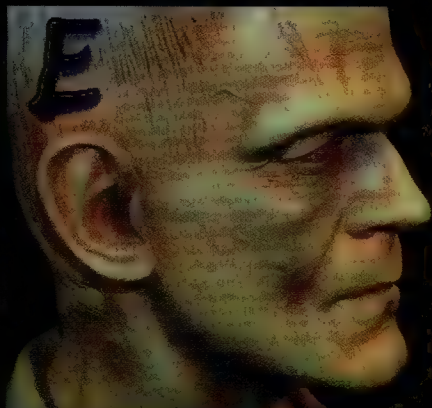
After his soapy bath, I sprayed him with Testors Flat Gray Primer. I checked the can, it said FLAT! Doesn't look too flat does it? With these different angles you can get a good idea of the level of sculpting in this great piece (*Photo C*). I have mixed up a neutral shade of flesh from some Badger Suntan Flesh, Pale Flesh, Ghost White and Yellow Ochre. Try and spray the paint evenly over the surface and the airbrush is an excellent tool for this (*Photo D*). I add some Burnt Sienna and Red Oxide to the previous mixture and start a subtle bit of shading. Into the eyes, around the brow, hairline, and follow the facial lines and features. A touch of Mummified Brown or Burnt Umber to the batch of color and I work it again into the eye sockets, ears, under the chin, on the cheekbones and around the hairline. It's so tempting to start painting a few wrinkles and cracks on the face that I can't control myself. Be my guest, and paint those wrinkles, cracks and lines! The final painting has more depth to the face if certain things here and there show up stronger than others do. We'll discuss more about that when we talk about the veins.

This stage adds some life and textures to the bust. Make a very watery mixture of the Red Oxide, Burnt Sienna skin paint. I use a natural sea sponge and after soaking up some of the pigments, I dab the color around the face. Try to keep to the areas already darkened. This organic pattern helps break up the complete smoothness achieved with the airbrush (*Photo E*). Dab the paint here and there, randomly. With a bit of the light flesh and some Arterial Blue added, I spray some arteries around the face. A few will work better than too many, so be careful. Remember to add some Dried Blood Red to make the veins. Notice some line work around his mouth at this point. Using my original flesh, I add 4 or 5 drops of Got It Green to it. I spray a light mist of green over the head from about a foot away. This dusting of pigment begins to unify all the colors together (*Photo F*).

Mix a batch of Body Bag Black and Midnight Blue to paint the hair. Use a nice thin liner brush and pull the paint from the ends of the hair towards the top of the skull (*Photo G*). It takes a while to get all around the neck and forehead. Make sure to get paint into the tiny recesses. Add what appear to be individual hairs at random. Try not to repeat the same size or length. Variety is the key. Now I added some white Gesso to a dab of the green flesh mixture. Dab a soft bristle brush into the puddle and brush back and forth on a scrap of cardboard or paper towel until there is no visible paints left. Slowly and carefully drag the dry brush across the forehead, nose, ears, etc. This picks out some of the raised spots and makes a simple value change in some areas, but it's the slow approach that makes for a better painting. Some of the larger ridges and bumps on the face begin to appear. Look at the completed hair and first course of dry brushing (*Photo H*). With a brush I add more dark paint under the brow and into the eye cavities. A brush breaks up the complete smoothness of the airbrushed areas. Brush paint the shirt and jacket with the Body Bag Black and some gesso. Gesso acrylic is a great additive to the Badger colors. It makes the colors go on very opaquely and dry nice and flat. Mix the shirt colors slightly different and grayer than the coat. Don't worry too much yet about any details; we'll paint those in with the oils (*Photo I*).

With the eye sockets sufficiently dark, I lay down a buff, off-white color for the eyes (*Photo J*). Remember, the whites of your eyes aren't really white. Even if you haven't been up late partaking in adult beverages, they are off-white and slightly blue-gray. While the paint is still wet I add some warm red and orange. Too





much red makes them pink. When they are dry I use a sharpened Berol Prisma color pencil to make the veins visible in the eyes. Look at your own in a mirror. Use a circle guide to find a good-sized iris for the eyes. Make sure you know where you want your eyes to be looking. I use a graphite pencil to outline the iris area. Karloff had brown eyes, so I make a warm brown color from the Burnt Sienna and Burnt Umber acrylics. Add some Polly-S thinner to the mix anytime you want a smoother, more liquid paint. Carefully line the circles and fill them in a solid shape. Run a line of red along the outside of the iris and along the inner lids too. If everything is looking good to you, this would be a pretty good time to seal this bust with some flat spray lacquer. A couple of coats and let it dry over night.

I like to wait until everything has a nearly completed feel to it before I get out the oil paints. If you haven't used them before, they really have a great smoothness and ability to blend easily. They do take longer to dry than acrylics, but this is often useful as it allows blending. I want to add some subtle color blends to the eyes at this point. Mix a warm brown and using a small, flat brush, add some color to the iris of his eye. Use the natural blending ability of this paint to soften the edges of color on the eye. A tiny liner brush can be used to put radiating small lines from the center of the eye out. Again, use a mirror and look at your own peepers for reference. I mix a puddle of Mars black, Pthalo Blue and Dark Green to get a real rich black. Use this for the darkest parts of the pupils. I also use it on his jacket. Add touches of gray to this mixture and highlight creases and folds. Add more gray or white and blend into the oils already laid down on his coat and shirt. I used a bit of Burnt Umber under his eyes and dry-brushed them until there were no edges where the pain stopped or started. I made a lighter-yet-green flesh for the skin and began to carefully drybrush the rest of the face slowly adding highlights to the top of the nose, forehead crest above eyebrows





and chin. Look and see where light would naturally fall on the face and use those spots as the highlight points. He is 90% finished now (*Photo K*).

Use dark red oil and carefully blend a softened area near each cut, bolt and scar. It helps with the angry bruised, infected look. Don't go too wild with it. Add a bit of purple or black to your red and run very thin lines into the open cuts on his neck and forehead. These need to be darker than the bruised red areas. The metal bolts and staples I painted black first and when dry used a metallic paint marker from Tamiya to paint them. The chrome paint is thinner or Mineral Spirit based, so clean your brush after. I blended some Burnt Sienna oils into the cracks and crevices in his face, keeping everything as subtle as possible. Air dry this bust for another day or two and seal with a flat, lusterless lacquer. I painted Liquitex™ clear gloss acrylic into the cuts and around the bolts and staples to help with the freshly cut illusion. Multiple coats of clear on his eyes (6 or 8) help put a real "depth" to the "windows of your soul" (*Photo L*). I love the response I get from folks on this finished model. It really stands out on my display shelf and I even think if Boris were still here today, he might want a Janus bust for his mantle piece in the laboratory. It would look great right next to the brain in a jar!

Boris Karloff as the Mummy, Im-Ho-Tep, was a fantastic sight for any classic monster buff. Jack Pierce's makeup was another triumph of early film. The 5-hour makeup application on Mr. Karloff involved baking on clay and Fuller's earth to make a 3,700-year-old mummy come to life. This great cinematic monster only had a brief amount of screen time, but enough to give me nightmares for years. That's why I dig this bust so much!

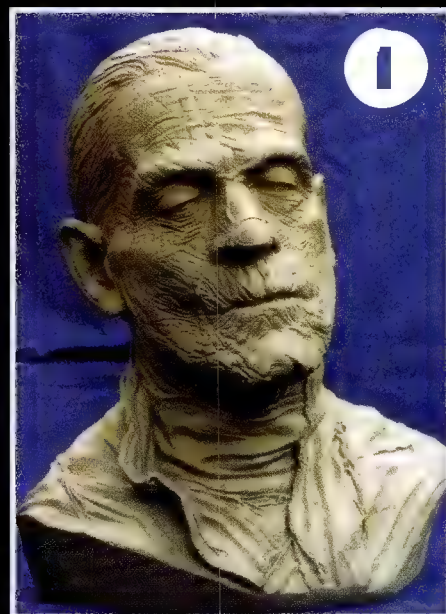
The Janus Company has done it again with this perfect representation of

the Mummy. This hollow-cast resin bust stands just over 10 inches tall, and it's a painter's dream. This bust, like the Frankenstein bust, was created by make-up artist and sculptor, Ray Santoleri. An exact likeness, full of great textures, cracks and crevices, it's a perfect companion to the Franky sculpture.

My projects start the same way, by finding some reference of some sort. I got the usual Hollywood photos as well as some Egyptian books. I wanted to incorporate some hieroglyphics somewhere on the kit. I made a few sketches of a couple of standard shapes I found throughout the Egyptian art.

Here's some shots of the sculpt straight from the box. There was no clean-up involved except the usual washing off the release agent and my fingerprints. It looks really nice, just like this (*Photo N*). Before I primed the kit, I filled the pupils in the eyes with Magic Sculpt™ as they were recessed and I wanted to be able to paint them like I normally paint eyes. I prime the bust with Testors Gray (*Photo O*). Using a Burnt Sienna Prismacolor pencil, I draw the large hieroglyphics on the base of the chest. With a Dremel™ tool, I carefully grind the shapes into the resin cast. Don't press too hard and be sure all the shapes are carefully planned out ahead (*Photo P*).

There is a choice of base colors to use on a mummy. I have seen both gray and brown used effectively. I will use the same acrylic palette and setup as I used with Frankenstein. Spray a warm, light tan all over the face as a basecoat for the darker colors. Freak Flex Bleached Bone Tan is good. I mix up a batch of warm, dark, earth colors. Burnt sienna, raw umber, red oxide and yellow ochre make up the basics. A few drops of Polly S thinner make the paint flow smoother. I use the largest brush I can find; sometimes I use a 2 and 1/2-inch house brush. I spatter the face with a mixture of colors and washes. The colors pool in different areas and cracks. Add darker colors to the





wash, raw umber and even Payne's gray. Using a slightly dryer form of wash, (thin, but with more pigment) push your brush into all the recesses and under the brow, eye sockets and ears. Use a blow dryer to help dry and layer the paints. I will often position a lamp over the model to help me visualize where the real shadows will fall. Using a brush or airbrush, paint a dark, near-black color into these shadow areas. With a face as textured as this one, I find a stiff brush is best for this (*Photo Q*).

As I paint the washes, I will take some of the same colors, only on a very thin, liner brush. I begin to accent the lines and cracks. Follow the natural directions of the face. It's a random, non-structural method that looks more like nature. A toothbrush for spattering dots of various colors and values over the face will help to soften the cracks. With a lighter skin tone, I will go alongside some of the bigger cracks and crevices. This helps with the illusion of a raised ridge next to a deep crack (*Photo R*). Use this same technique with the hieroglyphics as well. Darker washes settle in the recesses, add lighter lines around the edges (*Photo S*). Wash some greens onto the face because there must be mold and aging in all those bandages.

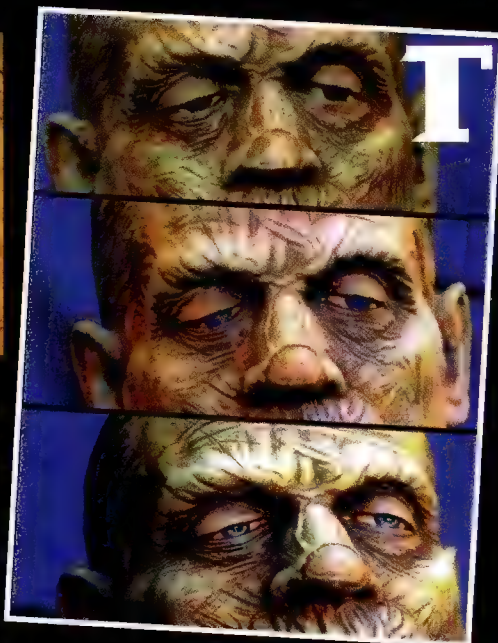
I paint the eyes in the same manner as I did with Frankenstein. A basic light tan or ivory in the eyeball area, not too bright. Wash it down with a little thinned, red oxide. Figure where you want the eyes to look and center an iris of color on those spots. I know, I know, Boris had BROWN



eyes. I did start them that way, but I wanted the eyes to pop out more and the blue serves as a nice break from the earth colors, and it does bring the viewer right into the long-dead, mummy's gaze. Fine line work is done from the center of the iris out, and then a nice round, very black pupil is placed in the center of the color. More washes with a very thin, Tamiya Transparent Red, let the color settle just in the edges and tear ducts of the monster for a nice blood shot effect. It's pretty spooky stuff (*Photo T*).

This model is so perfect for dry brushing. You will use many of the same earth colors, but just add white. Gently drag that brush across the face. There should be a subtle value change on the skin and hair. Don't go too bright too quick. There should be hardly any paint on the brush. Dry brush a little, add some white to your mixture and dry brush some more. When you get to the bandages, add more white and gray. Be sure to get the edges of the sculpted bandages too. I end up using a series of white and off-white cream and tan Prismacolors to drag across the ridges and bumps on the bandage wraps.

Add a few more random spatters of paint. Coat the face with Testors DullCote™ a couple of times to ensure that dead, flat look. Finally, seal the eyes and inside strip of the lips with 5 or 8 coats of clear. It gives the illusion of real eyes and a moist mouth. Attach your numbered, Certificate of Authenticity to the base and stick a fork in it. It's done! Any true lover of



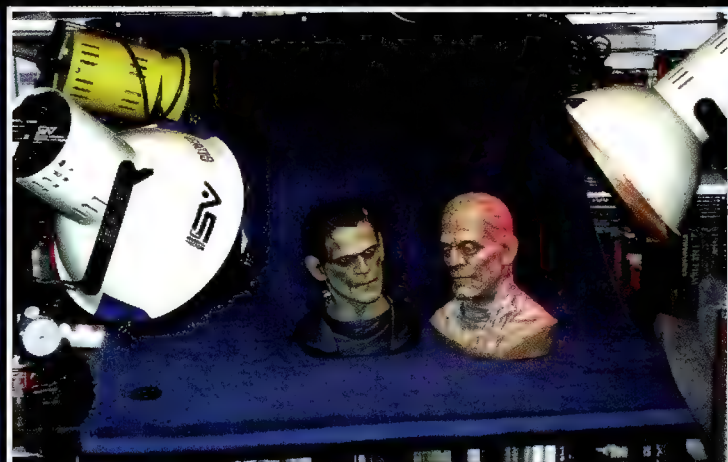
the timeless monsters of Hollywood should have this beautiful piece on their shelf. Great detail and a perfect size to paint, I get compliments on my Im-Ho-tep all the time. So don't let the sands of time pass you by on this, must have, Janus Company, Boris Karloff masterpiece.

I've shown a picture of my particular photo setup. I bought an inexpensive but sturdy, folding buffet table. I use a series of flood lamps and colored floodlights, colored gels and cloth backdrops to achieve some of the interesting lighting in my models. I am shooting all of this with a high resolution digital camera and importing these files into my Mac where I color-correct and fix the photos in Adobe photoshop 5.5.

Contact the Janus Company at P.O. Box 710928, Houston, Texas 77271 Phone: 713-271-5570 Fax: 713-271-4476. E-mail: info@januscompany.com or visit the website and other products on-line at www.januscompany.com. Questions for me? E-mail me at: AskBotBoy@aol.com.



Mr. Glover will be back soon with the follow-up MST3K robot article.



It's All Plastic To Me

with Jim Bertges

Little Green Men

To truly appreciate the size and detail of this kit you really have to see it in person. No photograph, unless its blown up to the actual size of the model, can reveal all the intricacies and sculptural expertise that has gone into making this strange, wonderful, beautiful creation. Just to give you some idea of the size of this "little" guy, the finished piece, from the top of his nubby little antennae to the bottom of his flat feet, stands twenty inches tall. That's nearly two feet tall. Working on this guy, you feel like you're painting a small child. If you're not careful, you'll end up talking to him when things don't go quite right. Now, working on a kit of this size might seem a bit intimidating, especially one with this kind of detail, but this guy was a blast to paint for that very reason. As a painter, this kit makes you want to figure out the best way to bring out as much detail as possible without sacrificing a realistic look. However, the details of the painting process can wait for a minute, let's take a look at the kit itself first.

Little Green Men is from John Pinkerton of Pinkerton FX who previously gave us the equally strange and beautiful "Believe" 1:1 scale alien bust. John has pulled out all the sculptural stops on this kit. His alien anatomy is a weirdly stretched and exaggerated version of human anatomy. It's the anatomical accuracy of the sculpture that lends an incredible realism to the little guy, even though he's nowhere near human. The detail imparted to the skin texture is another step towards the kit's ultra-realistic surrealism. There are pores and warts, blemishes and folds, wrinkles and creases all lovingly rendered and giving our little friend the look of age that belies his child-like size. The thing that really makes the whole piece work though, is the expression on his face. There's such a combination of things going on there that you've got to smile when you see it. He's cute, well for an alien, but his expression has such a look of malevolent mischief that you're sure that he'll use that comically dangerous looking ray gun to blast your knee caps off and then laugh about it. It's almost as though he's stepped off a movie screen and is saying, "Reach for Uranus, Earthman!"

The kit itself comes in nine beautifully cast white resin parts with very negligible and easy to remove mold lines. Legs, arms, body, head, antennae and the top of the ray gun are all separate parts. Even though the arms, legs and head have nice male/female keys at their attachment points, I would still recommend pinning at least the legs because of the weight of the finished kit. The head is hollow cast, but it still adds weight to the solid cast body. The fully assembled little fella stands fairly well on his own two feet, but it takes very little encouragement to topple him over on his face because of his outstretched arm and the additional weight of the ray gun. I'd also recommend bolting his feet to a base of some sort to ensure stability. The points where the arms, legs and head attach do need a bit of putty work and since I didn't want to lose too much detail, I used Magic Sculp epoxy putty for the job. Once a thin bead of Magic Sculp is applied to the join areas, it is easy to smooth it out with a moist finger and add back any minor details that are covered up. For painting, I bolted Lil' Greenie's feet to a twelve by twelve piece of masonite for stability and placed him on a turntable to minimize handling.

As I said, the painting of this kit is the real fun. After a coat of white primer all over, I dug into my collection of spray cans to find an appropriate flesh colored base coat. I came up with a satin finish peach color (which was a little on the pink side) and an appliance-like gloss Almond (which was a bit too brown). My solution was to first spray on the peach and then lightly mist over that with the Almond. Who says you can't paint figure kits with spray cans? With the size of this kit you really need spray cans to cover the large surface area. Now, if I had already painted this guy before, I would have done all the shading and

washes to the skin tone at this point, but I didn't. My next step was to plan out the green pattern for my little friend. I used a green colored pencil and drew the outline of the entire pattern on his back, head and calves as well as outlines for all the little green spots all over his face and body. For reference I visited Pinkerton FX's web site at www.cygneus-studios.com/pinkfx and followed the example presented there. Of course I added a couple of touches of my own

as well. I got out every shade of green I could find in my paint arsenal from Medium Green to Jungle Green to Zinc Chromate Green and more. Just for fun I also took out a bit of yellow and black. After loading my trusty Iwata Eclipse with the darkest shade of green, I freehanded the pattern, following my hand drawn outline and I filled in each one of the little spots I had drawn as well. That coat was followed with progressively lighter shades of green sprayed in ever smaller areas within the pattern. I finally mixed a touch of the yellow with the lightest shade of green and hit the highlights within the pattern. Using a transparent black, I outlined all the edges of the pattern and gave the green a good separation from the flesh areas. The little spots got basically the same airbrush treatment with three different shades of green sprayed in a diminishing pattern within their borders, and then I hand-brushed a diluted black green around their edges to give them the same look as the main green pattern. In the center of Little Greenie's back, I added a patch of very light green, which was also separated from the darker green by a black border. This broke up the pattern and gave a bit of visual interest. With a wash of black-green over the entire pattern to bring out the skin details, the green part was finished. It was time to finish the flesh areas and now I'll tell you why I should have done that part first.

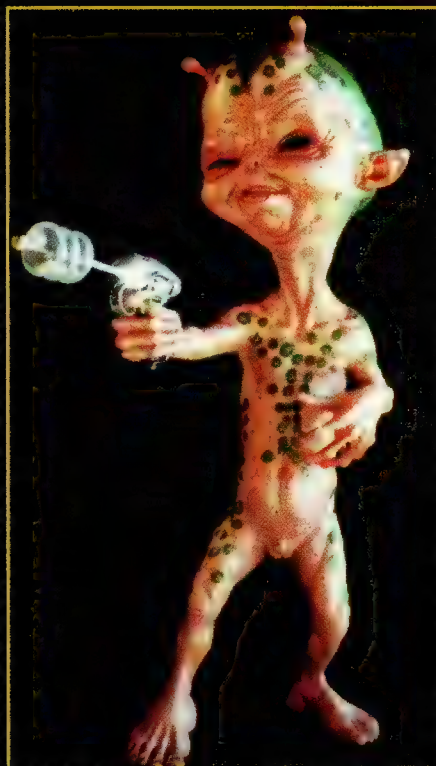
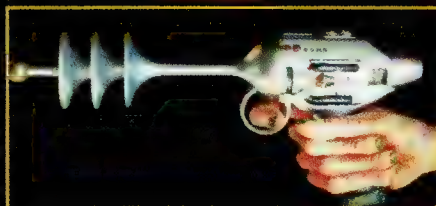
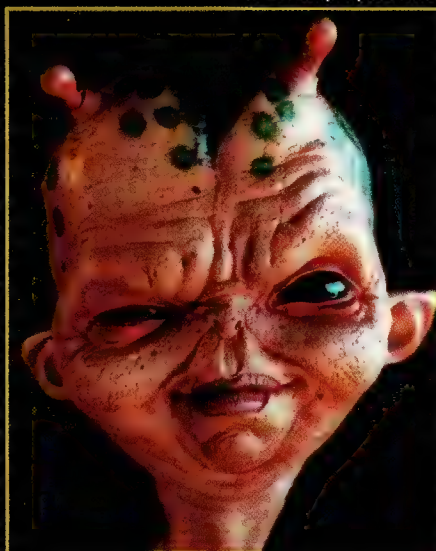
There is so much detail to bring out on this kit that it takes a lot of painting tricks to make it all work. The problem was that a lot of this work, washes and airbrushing, obscured a lot of the green pattern I had just finished, but I'll just have to chalk it up as a lesson learned and pass on the knowledge to you so you don't make the same mistake. To detail the flesh areas I started with a darker flesh mixture and airbrushed it into the shadowed areas, eye sockets, inner ears, body hollows, belly button, between fingers and toes and any place else that looked like it need to be darker. I also gave the nubby, flesh-looking antennae a coat of the darker flesh. Afterwards, I hit the highlights with a lighter flesh mixture and gave the whole thing a good coating of Dullcote™. To accent the myriad skin wrinkles and creases I mixed up a wash of burnt sienna and brushed it liberally over the entire flesh surface. Once more, I loaded the Iwata with the lighter flesh mixture and hit the highlights, then the darker mixture was shot onto the most wrinkly areas like knuckles, knees and elbows. When I was satisfied with the detailing on the flesh areas, I went back and fixed up all the green spots I had just wrecked, then I went in for the final details. Some of the little bumps and blemishes on Greenie's skin got dots of black-green, his lips were done with very thin burnt sienna and the eyes were base-coated with silver followed by several layers of Tamiya Clear Green and topped off with a coat of Future. The final step on the figure was to give it an overall coat of semigloss clear, so it has an interesting sheen. At this point there is only one thing left to tackle...his ray gun.

After the cleanup of some minor seam lines, the gun got a coat of Testors' Chrome, right from the can. It looked great just like that, but the little details needed something, so I got out my metallics and clears and started detailing. The various tubes and recessed parts were done in Titanium Buffing Metalizer and Gun Metal while lights and other odd details were given coats of Tamiya Clear Red and Orange. The very tip of the gun was painted bright

gold and the handle (which was part of Greenie's hand) was gloss black. I gave the gun a coat of Future to bring out its metallic sheen and it was ready to attach to Greenie's waiting grasp.

This kit is great fun to build and paint. Don't let the size and detail throw you. If this little guy appeals to you, you'll have a great time finding new and exciting ways to bring that detail to life. Little Green Men is available from Pinkerton FX PO Box 93, Navarre, OH 44662 for a very reasonable \$185.00.

Join Jim next time when he features a number of new kits, including Testors' newly reworked Weird-Ohs' Davey!



Voyage
TO
THE
BOTTOM



Lew Allen's adventure feature film "Voyage To The Bottom Of The Sea" was made in 1961. The story line centered around a new fantastic submarine and its attempt to use a specially trained crew to save the world from a catastrophic heat wave. Three years later the same concept was developed into a TV series for ABC. From 1964-1968 audiences were taken on a weekly sea voyage with Admiral Nelson and Captain Crane aboard the submarine *Seaview*. The visitors that made an appearance on the "Voyage To The Bottom Of The Sea" TV series included ghosts, werewolves, mermaids, circus clowns, puppets, a robot, an albino gorilla, and a host of mutated sea monsters. Although critics were divided in their opinions of the show, it did feature award-winning photography

and state-of-the-art FX.

I was too young to remember the show when it first aired, and in watching re-runs years later I was never really a fan. However, I will give credit where I think it is due. In my humble opinion, I feel the *Seaview* submarine is (with the possible exception of Disney's version of Jules Verne's *Nautilus*) one of the most visually pleasing submarines ever designed, real or fictional. One of the most striking features about the *Seaview* (and its miniature companion Flying Sub), is its shape borrowing from various ocean fish. The *Seaview's* tailfin and diving planes are very shark-like in appearance and its flared-out bow looks like the wings from a manta or stingray. The *Seaview's* color scheme was even patterned after these great fish. For many years any modeler who wanted to build this submarine had been very limited in available kit options. This has changed with the introduction of

Below Left: Interior detail of the Observation Room and Flying Sub Bay was superior. **Below Right:** The painted and decaled upper Observation Room.



AGE

THE

TOM

IE SEA

Monsters in Motion
330 E Orangethorpe Ave, Unit H
Placentia CA 92870

Tel: 714.577.8863 - Fax: 714.577.8865 - www.monstersinmotion.com

Article & Photos by Philip Gore



Monsters-In-Motion's brand new 24" limited edition resin kit of the *Seaview* (TV series version). Climb on board and let's take a construction cruise on how this wonderful model was built.

Overview

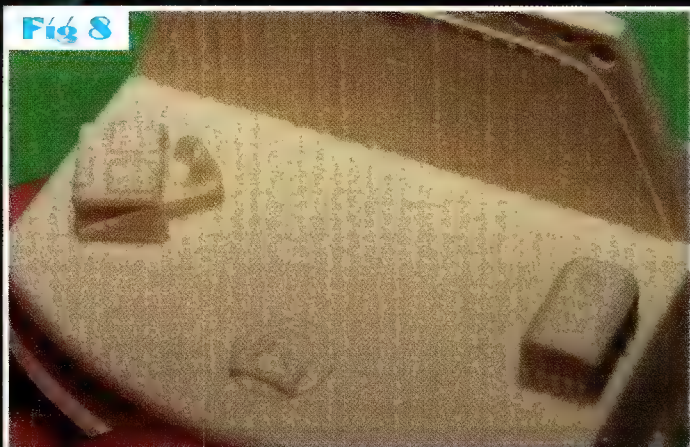
The kit came in an oversized box packed with shipping peanuts, with individual parts either wrapped in plastic bubble paper or in a small zip-lock bag. It consisted of 21 parts, with 19 light tan color resin, 1 styrene rod, and 1 clear plastic (*Figure 1*). Overall, the quality of the parts was outstanding, with special praise going to the main hull. The quality of the main hull molding is comparable to current-day plastic injection kits. The detailed interiors of the Diving Bell Bay and Observation Room are superior (*Figure 2*). Both tailfins did have warping, but this was resolved by first softening the resin in boiling water and then placing them on a hard flat surface with a heavy flat object on top of them. Extras with the kit included a tiny two piece 1 3/4" Flying Sub, a sea-floor display base, a partially detailed interior and comprehensive construction/painting instructions. The only kit

parts that were not used were the various periscope details that go on top of the sail deck (*Figure 3*) and the Flying Sub. The quality of these parts was below average, and did not match the standard set by the rest of the kit.

Basic Construction

Although packaging precautions to protect the kit were impressive, a hairline fracture was found at the extreme end of the keel/rudder area. After each part was washed, this hairline fracture was repaired. It was then reinforced by adding thin styrene rectangles on both sides. Next, each part was cleaned up and test-fitted together. Like most resin kits, there were no locator pins to mate the parts together. To solve this problem, matching holes were drilled into the main hull and at the bottom of the parts to be attached to the main hull. These parts were the sail deck, the tailfins and the dive planes (*Figures 4 & 5 are combined into Figure 3*). Short pieces of brass tubing or small diameter wire, were glued into place to use as locator pins. To ensure a very close fit between the tailfins and the main hull, locator pins were positioned about every 1/2". While the parts were being sanded during cleanup and test-fitting, the single best feature

Below left: The lower Observation Room prior to any modifications or painting. Below right: The finished lower Observation Room ready for installation.



THE CRAFTBEAST'S BEASTLY BEHEMOTHS

Weird Winged Wonders!
Hideous Horned Horrors!
Fiendish Fanged Phenomenon!
A savage stampede
hellbent on destruction!

Oh yes. Love 'em or hate 'em, you can never ignore 'em. I'm talkin' about 'Giant Monster' movies and all the wonderful model kits that have been derived from them.

Once a staple at drive-ins across the country, the giant monsters of old were nearly forgotten until a small band of brave model kit makers began to bring them back to life.

Whether they came from under the earth, the bottom of the sea, outer space or by man's foolish experiments, these giants of the motion picture screen will at last be given their proper rewards in the guise of model kits.

Naturally everybody wants to create kits of the most famous giant monsters such as King Kong, Godzilla and the Ymir. That is fine and dandy, but there is a virtual army of giant terrifying creatures that have graced us with their presence, that I feel have been slighted and not given their proper dues. Sometimes only a single kit has been made of these less popular monsters and others have had none at all.

Don't get me wrong here. I have no problem with a great "7th Voyage of Sinbad," Cyclops kit, but for cryin' out loud, I must have over 20 different versions of that critter. He's not like Godzilla, who looked different in almost every outing he went on. The Cyclops was in only one film!

Anyway, you can't really put the monster in "War of the Colossal Beast" or "The Giant Claw" in the same arena as King Kong. But maybe you can find just a little room in your heart and on your model shelf at home for them. They need love too.

The giants of the cinema have been with us since the early days of film-making. Sure, the times have changed and the general mood of the movie going audience has shifted, but big beastie movies continue to be made. Good or bad, somebody will usually do a kit of them. It may take years, but one will surface.

These pages and ones in future issues of *Modeler's Resource* will pay homage to the famous and not-so-famous giant creatures that have filled our minds with wonder and amazement. Hopefully you may recall many of them as I delve into the films themselves. Being a fan of this type of genre, I am of course a bit biased towards them, but I will be as honest as I can be when writing about these epics along with their very big stars,

The Beastly Behemoths.

EQUINOX 1971

This was one of the great drive in films of the early 70s. I was fortunate to see this film in its initial release and thought it was the one of the scariest movies I had every seen.

Fast forwarding to the present, I recently sat and watched this childhood epic on American Movie Classics a few weeks ago. Oh boy!

Much to my surprise, it was not as good as I thought. Oh the innocence of youth.

Still, the film had the those giant monsters I remembered seeing. There were four altogether. A giant 'Ape-like Demon,' an octopus-like creature and a flying demon, similar to one of the Harpies in "Jason and the Argonauts." Three of these creatures were of the stop motion animation variety, while the fourth was just a guy in a caveman/demon outfit that was superimposed to look really big. The effects were created by Jim Danforth and the late David Allen. The producer of the film, Dennis Muran, is now an effects master at ILM. So, you might want to check this movie to see the early work from these fine gentlemen.

The story concerns four teenagers who accidentally discover an ancient spell book that the Devil, Asmodeous, has been looking for. He unleashes demons to get the book back from the foolish youngsters who dare defy him.

There were only two kits made of the film beasties that I am aware of. One of the 'Ape-Like Demon,' (pictured and long out of production) and one of the 'Flying Demon.'

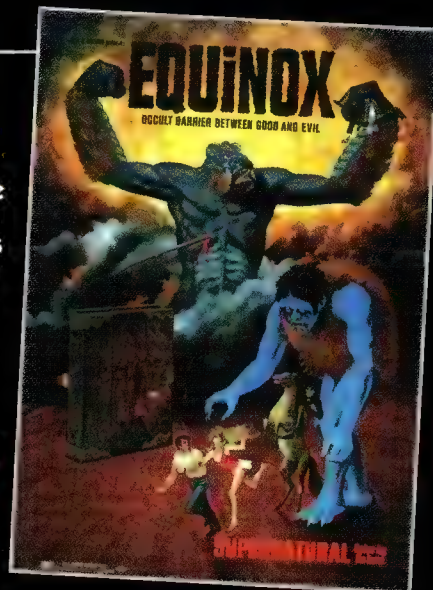


Taurus
sculpture
by
Jeff Farley.

So, if you are a sculptor and are looking for something different to do rather than another 'Cyclops,' give these beasties a shot. They have been on the back burner far too long.

They would really like for one of you to immortalize them.

I suppose I could cast a spell of my own.



HORROR!



CURSE OF THE DEMON 1957

You are probably thinking to yourself, "What is this film doing here?"

A revered cult classic in the mix with substandard monster movies?

"Curse of the Demon" is here for two reasons. First, the 'Demon' is a giant beastie. Second, there have only been two kits produced on him. One, a terrific small bust (long out of production) and a colossal kit of the entire demon on the railroad tracks. There was a kit produced in England, but it wasn't that memorable.

I would love to see a large bust of this Behemoth of Darkness. He deserves better than what he has gotten so far.

"Curse of the Demon" is a classic supernatural tale concerning the goings on of a Satanic cult in England. An American investigator arrives to disprove all the shenanigans and finds himself a victim marked for death. Death in the form of a demon from hell. He had been passed a parchment that had ancient Runic symbols written on it. To have this passed to a person meant a certain and ghastly end.

Interesting to note that the film was originally made without its star attraction. One was to imagine what was happening to the victims, rather than seeing an actual form. Much to director Jacques Tourneur's dismay, the studio created and shot a monster that was inserted in the beginning and end of the film. Well, the film went on to be a big success and even featured the nasty critter in the advertising campaign.

This Curse of the Demon kit is from Alternative Images, sculpted by Joe Laudati



I wonder how the film would have made out, if the demon was not featured in it.

Anyway, this big star has been snubbed long enough.

Don't make me pass YOU a parchment!



The classic Randy Bowen Bust.

GORGGO 1961

This was a serious attempt by the King brothers, Herman, Maury and Frank to make a monster movie with real sentimental values.

Our story concerns the capture of a creature in the Irish Sea that is brought to London for exhibition. Unbeknownst to them all, until it is too late, the creature they have captured is an infant.

Well, the mommy monster is not too happy about all this and comes to London to retrieve her young, while laying waste to some of London's most famous landmarks. Of course, the mamma Gorgo rescues its young and returns to the sea, never to be seen again. At least not in a follow-up film anyway.

"Gorgo" was directed by the same gentleman who gave us, "The Beast From 20,000 Fathoms," Eugene Lourie.

Although the creatures were men in monster suits and not the Ray Harryhausen stop-motion animation style, the film had a lot going for it. Great production values and competent acting as well as wonderful special effects.

There have been a few kits of these titans unleashed for us to enjoy in kit form, but only one was a real winner. It was the one sculpted by Joe Laudati showing Gorgo grabbing with the bathosphere, from Alternative Images.

The one pictured here is an okay rendition. The biggest problem being the size relationship between the infant and the adult. Baby Gorgo was very small, compared to its mother.

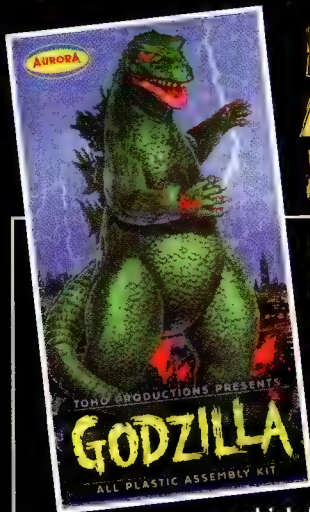
An awful Japanese version, if you can believe it, was released years ago and a few midget monster versions as well.

Once again the cry goes out for "Gorgo!" One of those rare giant monster movies that was really good.

Adopt these creatures today and show the world you care.

This Gorgo kit is from Resin From the Grave. Sculpted by Phil Bracco





RETURN OF THE AURORA BEASTLY BEHEMOTHS!

Enough kind words cannot be said about the folks at Polar Lights. First, they gave us back the classic old Aurora monster kits like, Dracula, Frankenstein and The Wolfman and now they have unleashed my favorites of the old styrene world, the Japanese monster kits. Godzilla was originally released way back in 1964, with Rodan and King Ghidorah in 1975. All these kits became collectors items and were fetching hundreds of dollars if you could find them in their original boxes.

The box art for the Godzilla kit remains the same except for the Aurora logo which has been added on the front, which Polar Lights recently acquired the rights to use. The Rodan and King Ghidorah boxes were modified to compliment the design of the Godzilla box. I didn't really like the original old ones they used anyway. It's all those wonderful parts inside the box that counts anyway.

The one thing that Polar Lights has changed, is the choice of styrene color they are molded in. My sources tell me that it was part of a plan to deter folks from trying to pass off these kits as originals and sell them to unwary buyers. They simply made the styrene color different than that of the original pulls. Doesn't bother me. They're still the same beasties. Still, I would have loved to have seen Godzilla in the original fuschia color. Silly me.



For you newbies out there that have never built these kits before, they go together great. Godzilla will need the old tried and true glue method, while Rodan and King Ghidorah are snap together. Great for the youngsters amongst us.

My only personal complaint is the color schemes of Rodan and King Ghidorah, that the good folks at Polar lights want you to paint these guys in. King Ghidorah is not orange! He is a golden space dragon. Rodan, god help me!, is not green! He is dark brown. Okay, I'm much better now. Perhaps the PL folks wanted them to appeal to the kids. Yeah! That's it! The Kids!

These kits, as well as all the other oldies, take me back to the good old days of modeling and if you don't understand what I AM talking about when I talk about the good old days, then you just don't have the soul and spirit of a true modeler. 'Nuff said!



I stuck with traditional colors on Rodan!



I stuck with traditional colors on Godzilla also!



All right, so I painted King Ghidorah orange! Good grief!

GODZILLA 2000

at THE BOX OFFICE

For the first time in 15 years, American audiences were treated to a big screen release of a Japanese Monster Movie. The last one being,



"Godzilla 1985." In what else, 1985. The film, "Godzilla 2000," was released without much fanfare from TriStar Pictures and fetched in 4.6 million at the box office its opening weekend to claim the 11th spot. Pretty decent numbers considering that TriStar only paid one million for it. Too bad they could not have promoted it more. With the amount of big budgeted major U.S. studio garbage being made, it could have done a lot better. Hopefully, by the time it finishes its run at the theatres and makes its debut on home video and cable, the mental giants at TriStar may bless us with the next installment in the series.

We can only hope.

GODZILLA X MEGAGUIRAS

Proving that the franchise will never die, Toho Pictures will unleash their 24th Godzilla epic this December in Japan.

Titled, "Godzilla X Megaguira," (The VS. has been replaced by an X. Why? Answers to come later) those inventive science types decide to create an artificial Black Hole to rid themselves of ol' Zilla. Instead, a swarm of giant insects emerge from it and promptly begin building a nest for their super-sized queen. The rest of the film of course, deals with the eventual confrontation between Godzilla and his new female foe. I can't wait for the model kits on this one!



NEXT ISSUE!

Haven't had your fill of big beasties yet? Be with me next time when we take a look at some more famous and not-so-famous Behemoths, including a certain lunar Moon Cow and a Giant Turkey Vulture! Remember the motto... "LOVE 'EM OR HATE 'EM, YOU CAN'T IGNORE 'EM!"



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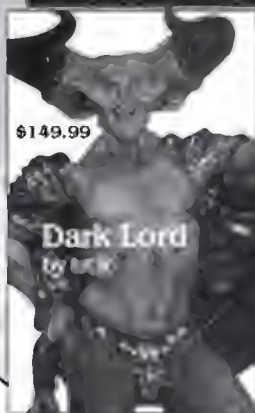


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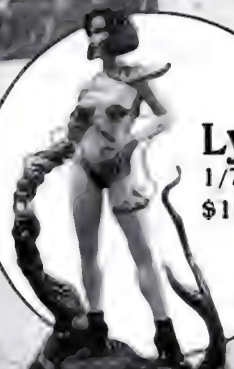
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Mine
by Shawn Nagle
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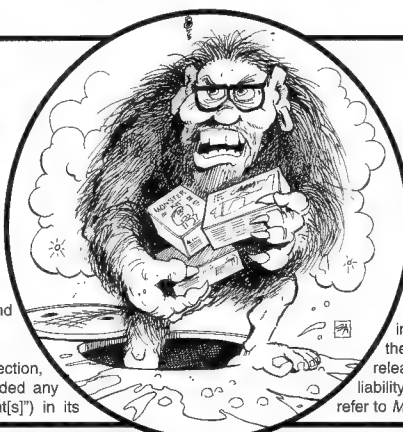
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..... Jean-Louis Crinon...

presents a few more kits for you. First up, far left is Cemetery 5, which comes in five resin parts (both solid and hollow). Approx. 15 1/2" tall, 10" wide and 7 1/2" deep. Sells for \$65.00 plus \$6.00 s/h. Made especially for figures 1/6 scale but can work for those slightly smaller and slightly larger.

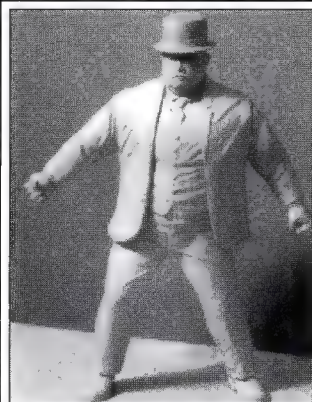
Next up is Moon O' War, consisting of three solid resin parts/metal. Approx. 11 1/2" tall and retails for \$60.00 plus \$6.00 s/h.

We can expect a newly retooled "Critter" from Jean-Louis Crinon later this year. For more information, please contact: Jean-Louis Crinon, PO Box 34413, San Francisco CA 94134-0413 Tel: 415.467.4402 or E-mail: gargoyle.dn@worldnet.att.net

Shiflett Bros Originals... →

presents Chloe, Aviator for Hire. This resin kit is 8 3/4" tall and retails for \$85.00 plus \$4.95 s/h. Sculpted by the Shiflett Bros and cast by Mark Brokaw.

Make checks and money orders payable to: **Shiflett Bros Originals**, PO Box 456, Austin TX 78767-0456 or visit them on the Information Highway at: www.shiflettbrothers.com



Universal Exports...

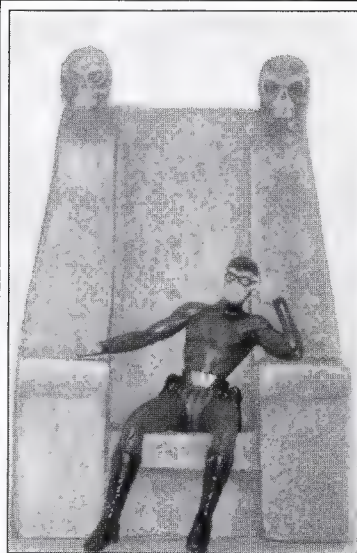
presents two new kits for consideration. First up is Oddjob (top) and Gert Frobe, of Goldfinger fame.

For more information on these or other kits that they produce, please direct your queries to:

Universal Exports
103 Milton Road
Southampton
Hampshire SO15 2JD UK
E-mail: jbohms@aol.com

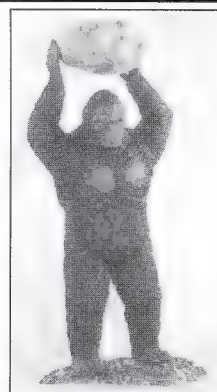
Mojo Resin...

presents a number of new smaller scale kits, including (from bottom right) Traci Lords, Spartacus, Clutch Cargo and The Phantom (120mm). More more info, check with: **Mojo Resin**, 3373 B Beacon #6, North Chicago, IL 60064 Tel/Fax: 847.473.1821



X-O Facto...

is carrying two new rare imports. The first is another big ape kit from Kobioshi Kits. Titled "Rock Throw" this king of apes is in scale to the Kaiyodo Godzilla 1962 kit and will make a very nice diorama. Kit is molded in five resin parts and sells for \$80.00. The second kit, (not shown) is Resin Erotica's "Perrfect X" sexy female kit in 1:4 scale, molded in 15 resin parts and sells for \$150.00. Kit includes an additional left hand and a milk carton. For more information, please contact: X-O Facto, PO Box 341368, Los Angeles CA 90034 • Tel: 310.559.8562 • Fax: 310.838.9146 • E-mail: FACTO2@aol.com



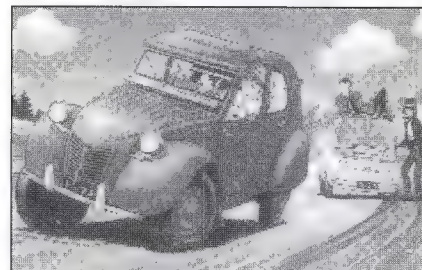
Elizardo Studios...

presents their version of Wartortle. The kit costs \$35.00 plus \$6.00 s/h (USA). For more information, please contact: Elizardo Studios, 200 Primrose Cir #2, New Braunfels, TX 78130 • Tel: 830.625.4070 • E-mail: elizardoc@aol.com



Gunze Sangyo...

presents models based on Lupin III: The Story of Cagliostro. Both vehicles are 1:24 in scale and include figures. The bottom left photo features Lupin III and Fiat, which includes both figures shown. The photo of the drawing on the right is of Clarisse and her 2CV. Illustrations are by Yasuo Otsuka. Lupin III is a gentleman thief who takes after his grandfather (Arsene Lupin). Vehicles are available at hobby shops everywhere, imported by The Right Stuff/Marco Polo.



DVD Movie FX Magazine...

The premiere issue of "Movie FX", the new DVD format magazine devoted to motion picture special effects has just been released with full retail nationwide distribution.

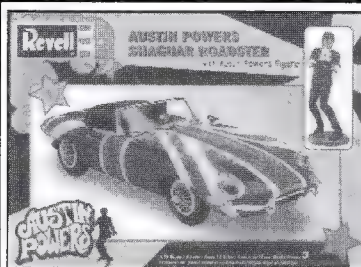
It retails for \$9.99 and can be found in most genre/hobby stores and soon in all major bookstore chains. Copies can also be ordered off the Internet at www.moviefxmag.com. For more information you can e-mail to gary@moviefxmag.com or call 650.368.5038.



Universal Studios & Bela G. Lugosi...

announce a joint licensing agreement to develop merchandise using Bela Lugosi's likeness as Dracula, from the original 1931 horror classic from Universal Pictures for which Lugosi is best remembered.

Categories available for license include collectibles, costumes, food, gifts, home decor items and toys. Existing products featuring Lugosi's likeness currently in the marketplace include Playing Mantis model kits, Franklin Mint sculptures and others. Contacts: Debra Jackman, USCPG, Tel: 818.777.3188, debbie.jackman@unistudios.com • Carla Buranelli/Lauren Winer, Calms & Associates, Tel: 212.421.9770 cburanelli@calmsny.com or lwiner@calmsny.com • Patrick Lauerman, Heat Licensing for Bela Lugosi, Tel: 818.398.4487

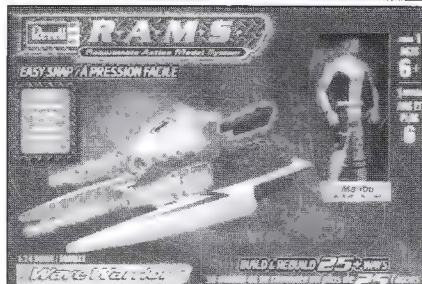


Revell-Monogram & AMT

is proud to present a few new ones for you. Up top comes our fabulous Spy, Austin Powers, Yeah Baby! with his Shaguar Roadster and painted figure in 1:24 scale. Also soon to be available is Felicity Shagwell's car which will also include a painted 1:24 scale figure of Felicity!

Plus, here are two more in the RAMS series of Snap kits from Revell, which were highlighted in this issue's "Kids' Korner."

Shown on the left is the newly re-released Monkeemobile from the old TV series. AMT/Ertl has also recently re-released the Raider's Coach (not shown). Look for these at your local hobby shops and get them while they're hot!



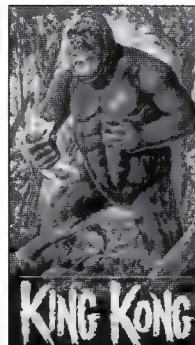
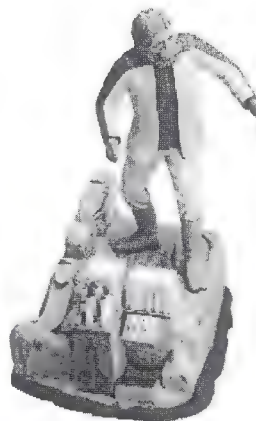
Polar Lights/Playing Mantis...

presents a **TON** of new stuff! The kits keep rolling on in. Let's start the tour, beginning with Mr. Michael Myers from **Halloween™**! 1:10 scale, this glue kit includes over 39 parts! In the row below him we have **Planet of the Apes®** kits, which are being released under the Aurora name. From left to right is Cornelius, General Ursus, Dr. Zaius and Dr. Zira - all snap-together kits reissued from the days when they were Addar kits.

In the row below the apes, we have some of our favorite classic monsters (also from left to right): **Godzilla®**, **King Ghidorah®**, **Rodan®** and **King Kong®**.

In the bottom row, we will soon be enjoying Speed Racer's® Mach 5™ in both snap and glue kits! **Plus** the all new Mystery Machine™ from the most lovable dog detective cartoon show on TV, Scooby Doo™. This particular kit will also be a snap-together, in 1:24 scale and will include figures of Scooby and Shaggy. "Hey Scooby!"

Besides a multitude of new die casts that are on their way, Playing Mantis is continuing to produce larger scale dolls with the upcoming release of Betty and Veronica® from the Archie Comics® (not shown)! There are four separate Betty & Veronica sets to be released and the dolls will be 11 1/2" tall and will include: 24 pg comic, doll brush, outfits and themed accessories!

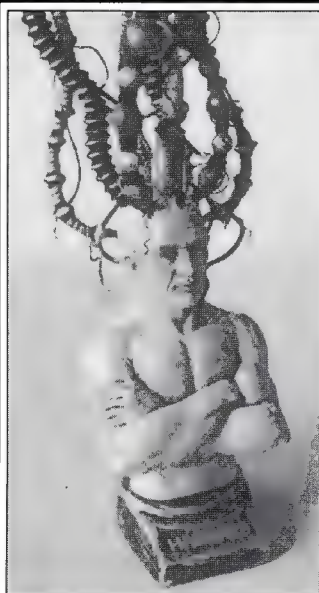


Richard Leach...

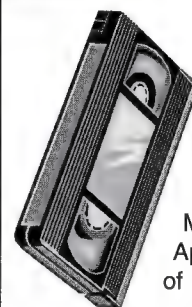
has a new one available, called, "Hagbard" which is comprised of 11 solid resin pieces. Also note the illustration for his next piece of a one-eyed robot peeling a golden apple, called "The Creator."

For more information on either of these or his Malacypse Flax, please contact him at:

rick.mcdonald@uk.dreamcast.com; 8 Spring Royd Terrace, Gillington, Bradford BD8 0BH, West Yorkshire, England.



Toymasters Video Magazine...



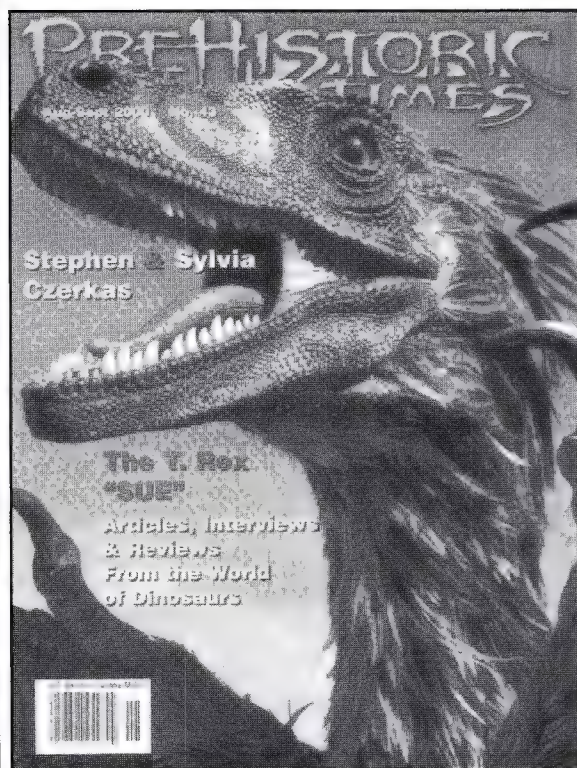
is back with two new videos! Licensing & G.I Joe Show 2000 with a running time of 1:17:43 and their second tape, Licensing & Madison Square Garden & Big Apple show, with a running time of 1:01:28.

As was the case in their last video magazine, the viewer receives a "walking" tour of each of these shows, complete with narration.

If you'd like your own copy, please contact the good folks at: **Toymasters Video Magazine**, 170 S Portland Ave, Apt 3C, Brooklyn NY 11217. Money Orders only made payable to **Roderick D Paulus** in the amount of \$20.00. Overseas orders, send \$25.00.

At the Newsstand

Prehistoric Times #43



is out and is chock full of all things dino-related! This particular issue boasts the following contents:

- Sculpting the T-rex Sue
- Interview with Stephen & Sylvia Czerkas
- How to Draw Dinosaurs
- Fine Paleontology vs Fine Art II
- Sue in Chicago
- Allosaurus
- Cave Lion
- Interview with Robert J. Sawyer
- What's New In Review?
- Interview with Rich Penney
- Modeler's Workshop
- Modeling w/Marc Tassone
- Dinosaur Trading Cards
- How to Sculpt Dinosaurs
- Non-Extinct Dinosaurs

There are two things I really enjoy about PT: 1. They publish promptly every two months and 2. The quality of the articles is very high. I'm a novice when it comes to the prehistoric and there is always something I can glean from its pages. Get out and grab your copy today! To order a subscription, contact: Mike Fredericks, 145 Bayline Cir, Folsom CA 95630-8077 or check them out on the 'Net at: <http://members.aol.com/pretimes>

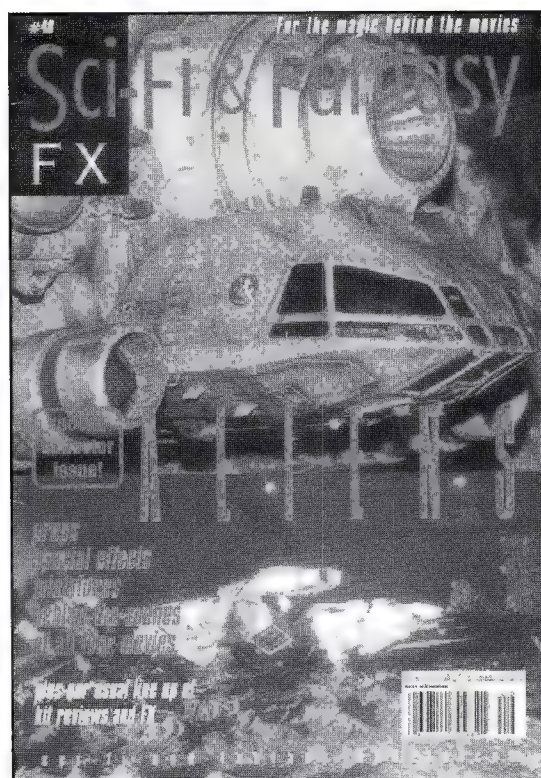
Sci-Fi & Fantasy FX #48

This latest FX mag hits the stands with Part Two of Aliens. In this Special Collector's Issue, the publishers go whole hog on things related to Aliens. The contents include:

- FX: Alien 3 and Alien Resurrection
- Special Project: A-B 44" Eagle Part Five
- Kit Review: Polar Lights' Sleepy Hollow Headless Horseman
- FX Interview with Bill Pearson - Alien Memories
- FX Interview with Creating Alien Wars
- FX Interview: Arming Aliens' Marines
- Kit Review: AMT/Ertl's re-released Alien Warrior
- FX: Phil Rae on creating miniatures for Alien
- Blueprints: The Jordan Tractor
- Kit Review: Halcyon's U.S.S. Sulaco
- Kit Review: An A-Z of Alien Kits

There is now a new subscription service for those in the United States. Annual subscriptions (12 issues) are \$79.50 made payable to: SciFiMan, Inc., 5913 Singing Hills Ct, Charlotte NC 28269 USA or order direct from secure website: www.SciFiMan.com Credit cards accepted.

Sci-Fi & Fantasy FX, like Prehistoric Times above, is distributed by Kalmbach Publishing Co and is available through hobby shops throughout the United States.



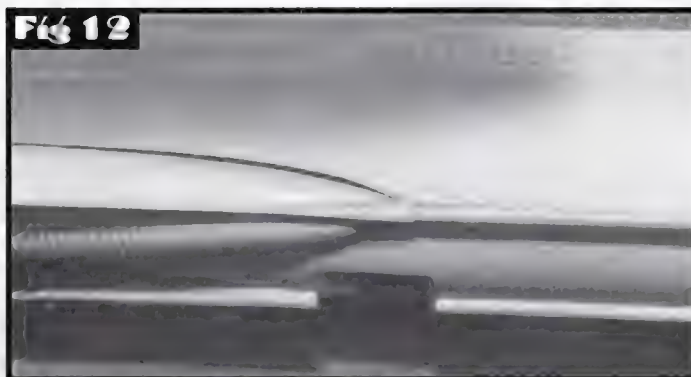
The area around the window frames was painted before the windows were installed.



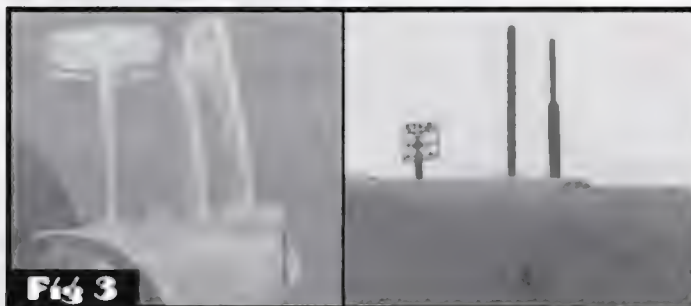
Superglue, careful sanding and 5-minute Epoxy were required to achieve a smooth fit.



The large gap connection between the main hull and propulsion units was mainly corrected with 5-minute Epoxy.



The sail deck periscope details were poor and replaced with scratchbuilt pieces.



about the model was discovered. Unlike every other resin kit I have built, the problem with porosity (tiny air pockets) was almost non-existent. This meant that sanding a part did not continually produce more flaws. The upper Observation Room, located in the main hull, was painted first. The kit painting instructions for this area were fairly complicated and it was decided to use a simpler scheme. First, the entire area was painted Model Master Euro Gray (No. 1788). A couple of panel sections were masked off and painted Model Master Dark Ghost Gray (No. 1741). Next, the entire area was dry-brushed with various light grays to bring out the detail. Miscellaneous decals from my spares box were added along the walls to help the interior look busy. Finally the entire area was given a coat of Testors Dullcote to even out the finish (Figure 7). The Flying Sub bay would not be seen when the model was complete, so it was left unpainted.

The lower Observation Room part (Figure 8) was modified by adding a new hatch, table, chair and equipment bay. The floor was painted Testors Sky Blue (No. 1162) and the back wall was painted with SnJ Aluminum and Model Master Burnt Metal (No. 1415). The new hatch, table, chair and equipment bay were painted with SnJ Aluminum, Model Master Flat White (No. 1768), Testors Flat Red (No. 1150) and Testors Flat Black (No. 1149), respectively. These parts were then glued into place (Figure 9). Before gluing the lower Observation Room to the main hull, all of the window framework on the main hull was painted Model Master Medium Gray (No. 1721) (Figure 10). The four observation windows were then cut out of the clear plastic sheet given in the kit, and glued into place from the inside. The final size of the windows wound up being much smaller than indicated on the pattern guide on the instruction sheet. The lower Observation Room and Flying Sub bay doors were then glued to the main hull. The fit of these pieces was only fair, and required some filling and sanding to produce a smooth join (Figure 11).

Next, the engine propulsion units were glued into place. Large gaps were present where both of these parts fit to the main hull (Figure 12). Superglue, careful sanding, and a couple of layers of 5-minute epoxy eliminated this problem. The top tailfins and sail deck were then glued into place. Five-minute epoxy was also used on the seam lines of these parts to get rid of any gaps.

Painting The Exterior

The recessed areas at the top of the sail deck were painted Pactra Deck Tan (No. IN60) and masked off when dry. Two long horizontal stripes, which run down both sides of the main upper hull, were then painted with a color darker than the main base color. This color was a 50-50 mixture of Model Master Euro Gray and Model Master Medium Gray. These sections, along with the clear observation windows, were also carefully masked off after they were dry. The kit instructions were not clear as to what the main hull base color should be, only calling out a "primer gray". Model Master Medium Gray was chosen and applied to the upper hull and loose dive planes. About 5 to 6 coats were applied to get good, uniform coverage (Figure 13). A very soft, worn T-shirt was used to buff the model between coats, which helped to produce a smooth final appearance. A very lightened weak wash of Medium Gray was airbrushed at random over the hull to add variation, break up the color, and produce a used look.

A circle pattern from a generic drafting stencil was matched to the diameter of the missile tube tops (17/64") on the main hull. This stencil was used in painting the missile tube tops with the Euro Gray/Medium Gray mixed color (Figure 14). The four hatchways on the sail deck were also masked off and painted this same color. Next, all of the window recesses were masked off and painted Euro Gray. To further emphasize their depth, dark gray pastel chalk was brushed into the openings.

Although the lower hull on the 17-ft. studio miniature *Seaview* was painted white, Model Master Camouflage Gray (No. 1733) was listed in the kit instructions to apparently convey the proper scale effect. This color was applied to the lower hull and two loose rudders. A fairly sharp demarcation line was used between the upper hull and lower hull colors, especially at the stern of the ship where the propulsion units are mounted. Once again the wash airbrush technique was used to add variation and produce a used look, with the difference being the wash was darker than the base coat, instead of being lighter. The Diving Bell Bay was then masked off and painted Model Master Medium Gray. Dry brushing this compartment with various light grays helped bring a lot of detail to life (Figure 15). To make the Flying Sub bay doors stand out better, they were masked off and painted a slightly darker color than the rest of the submarine's underside. Panels were also applied around the door's edges to emphasize the separation. The two illumination lights (and the bow search light) on either side of the Flying Sub bay doors were painted aluminum (Figure 16).

At this point, to minimize model handling and protect the paint finish, the display base was finished. It was felt that the kit-supplied sea-floor base, although very nicely detailed, was not wide enough to adequately support such a long and heavy model. A 13" wooden plaque was chosen for the base, with the model being supported by two 1/4" solid rods. Two matching 1/4" holes had already been drilled about 1" into the kit's lower main hull. This design offered very rigid support. To make the base more attractive, wooden pedestals, brass tubing and scratch-built cover caps were added to the base assembly (Figure 17). The pieces of brass tubing were painted aluminum to prevent eventual tarnishing.

Final Details

After the model was attached to the completed base, all of the final details were added.

A 1/16" Euro Gray/Medium Gray stripe was painted along the inside edge of each diving plane and then they were glued into place. The rudders were lightly weathered with pastels and glued into place. Krytal Kleer was added to the lower hull illumination/bow search light recesses. This was preferred over epoxy, since epoxy has a tendency to turn yellow over time. Testors Flat Black paint and 5-Minute Epoxy were mixed together and a small drop was applied in each of the sail deck hatch window recesses. This same technique was used, except with Testors Flat Yellow (No. 1169), to add the tallfin tip lights and top sail deck running lights. The scratch-built periscope details consisted of styrene rod, small diameter wire and a photo-etched radar screen from a Gold Medal Models set. These parts were painted Model Master Euro Gray and glued into place. The final added effect was a careful dry brushing of Model Master Dark and Light Ghost Gray (No. 1728) over all of the hard edges and raised detail along the model's upper surface. Done!

Conclusion

This is an excellent kit, and the quality is far above the standard set by most resin manufacturers. The parts are clean, the instructions clear and no major problems were encountered. Resin kits are still harder to build than injection plastic kits, but Monsters-In-Motion's offering is superior to any other *Seaview* on the market. For what is included in the asking price of \$150.00 it is really reasonable. *Seaview* fans will not be disappointed and I think even Admiral Nelson would be proud!



The painted front hull is shown. Note the deck tan bridge area and darker gray stripe.



An engineering stencil circle was used to paint the missile tube tops.



A good view of the painted and weathered lower hull. Note the painted and dry brushed Diving Bell Bay compartment.



The Flying Sub Bay doors were masked off and painted a slightly darker color than the rest of the lower hull.



SHOWTIME!

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November - 2000:

• ModCon 2K:

The North Central West Virginia Scale Modelers presents their third annual show and contest on Saturday, **November 11th, 2000** at the **Morgantown, WV Ramada Inn** from 10:00 am to 4:30 pm. For a special room rate of \$58.00 per night, contact the Ramada Inn at 304.296.3431 and mention this event. For more information and a free contest flyer, contact Scott Owen at 304.842.7091 or Gary Kulchock at 304.328.5672 E-mail: gkulchock@aol.com. For complete guest, dealer and competition information, visit the NCWVSM website at: <http://www.nvm.wvnet.edu/~tgilpin/home.html>

• UncommonCon:

Presenting a brand new convention for Dallas/Fort Worth and all points far and near. UncommonCon will be a celebration of comic books, role-playing games, science-fiction and fantasy literature and art, anime and manga, and all related hobbies and art forms. **November 24-26, 2000** at the **Hyatt-Regency Hotel, Irving, TX** at the **D/FW International Airport**. Single Day: \$15, Weekend Pass: \$35. Contact: James Echols, UncommonCon@aol.com, Tel: 214-497-9984 Internet: www.uncommoncon.com E-mail: info@uncommoncon.com Full Press Packet is available upon request.

March - 2001:

• SCAHMS:

Southern California Area Historical Miniature Society presents its 2001 show, **Saturday and Sunday, March 17 - 18, 2001** at the **Doubletree Hotel, 3050 Bristol St, Costa Mesa CA**. For reservations, call: 714.540.7000 Ext: 4200. For more show info, contact: James R Hill, Tel: 714.526.9339 E-mail: j1776h@aol.com

April:

• Pensacola Inaugural Model Figure Contest:

Panhandle Miniature Figure Society presents the **Pensacola Inaugural Model Figure Contest, April 21, 2001**. For information contact: Scott C. Sheltz, P.O. Box 9431, Hurlburt Field, Florida 32544 or e-mail admin@master-works.net or www.master-works.net

• Chiller Theatre:

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ**. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at **201.457.1991** for updated show information and guest lineup. Check them out on-line at: <http://chillertheatre.com/>

July:

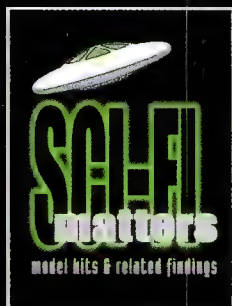
• A Modeler's Odyssey:

The IPMS/Chicago chapter is proud to be hosting the 2001 National Convention in Chicago, **July 4th - 7th, 2001** at the **Hyatt Regency 'O'Hare**, 9300 West Bryn Mawr Ave, Rosemont, IL 60018. For more information, contact: IPMS/USA 2001 National Convention P.O. Box 377, Hazel Crest, IL 60429-0377. General Convention Information: Joseph Schock <agnot@mc.net>; General Information: Jack Bruno <BustoffRC@aol.com> (Trophy Sponsorship); Contest Information: Edward Nowak <FOKKERNUT@aol.com>; Registration Information: Ed Wahl <ewahl@kiwi.dep.anl.gov>; Vendor Information and Sales: Marty or Mary Jurasek <mmodels@wwa.com> or check them out on the Internet at: <http://www.geocities.com/ipmsusa2001/>

August:

• Imagine Nation Expo:

T.C.B. Inc. is proud to announce The Imagine Nation Expo 2001. A Figure Model Kit - FX Experience to be held at the **Orleans Hotel in Las Vegas, Nevada August 3, 4 & 5, 2001**. Sponsors include: Amazing Figure Modeler, GEOMETRIC Design, Conte Collectibles and more to be announced. The 1st Annual "Bob Burns" model contest with over \$2,500 in cash prizes. Seminars and demonstrations on painting and sculpting with Q & A sessions. This show is being brought to you by the Creative Minds at: Monster Cellar, Taylor Design, Dark Carnival & Amok Time. Any questions or dealer inquiries please call **310-378-7920** or check out: www.imagenationexpo.com



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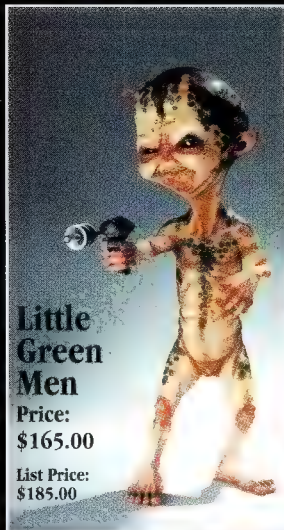


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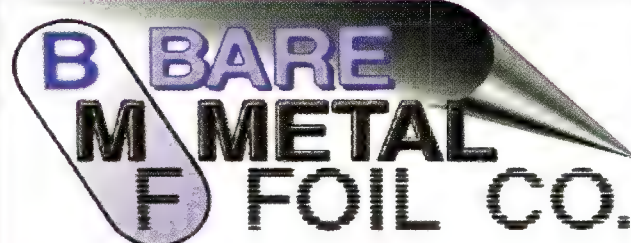


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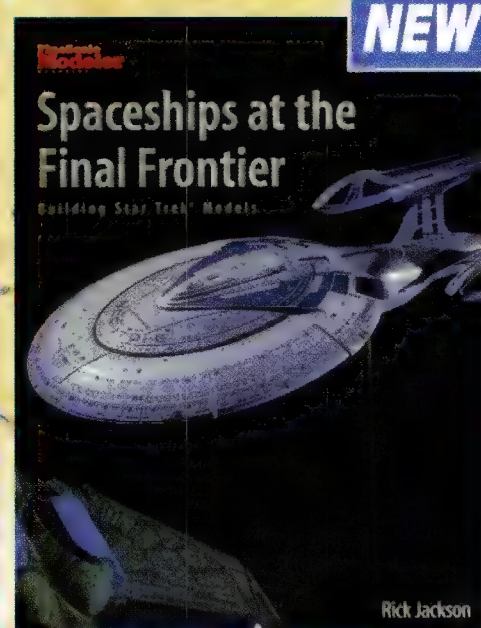
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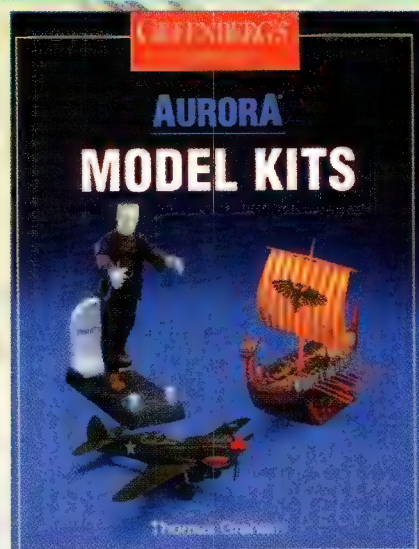
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TRICK OR TREAT... HALLOWEEN

IT'S MICHAEL MYERS

By Fred DeRuvo



I will be the first to admit that I have never seen one of these slasher/horror films. For me though that doesn't really matter. What matters is that Aurora...uh, pardon me, Polar Lights keeps producing kits that are on the cutting edge. They're not just in the business of reissuing long out-of-production Aurora kits either, but are intimately involved in producing original, high quality styrene kits. This one is another fine example in their line.

Some may have a problem with this particular kit because of the gruesome nature of Myers' highly egregious (though fictional) acts of mayhem, though I don't have a problem with it for a number of reasons. The subject of this kit is based on a fictional character. I would venture to guess that most individuals who have seen these movies and/or know of Michael's exploits understand this and treat it as such. We know it's fantasy (albeit a fairly nasty fantasy at that). This model represents an individual who is unstoppable and; moreover, simply refuses to die! I would have a difficulty with this kit if the subject was based on a true-to-life serial killer; one who had actually committed atrocities in the real world. I would also have trouble

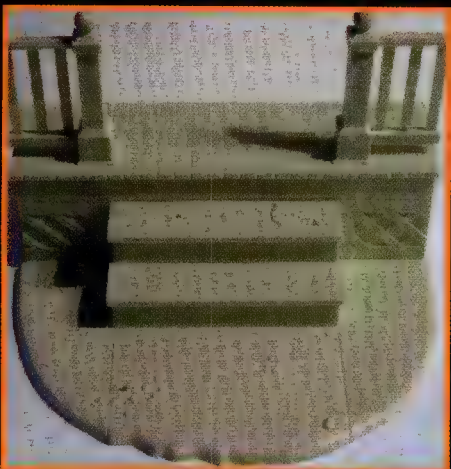
with it if Myers was depicted in the act of actually slashing someone. Fortunately for all of us, the folks at Polar Lights have much more sense than that and knew how to create a kit comprising a very difficult subject matter, yet in an acceptable presentation.

We all know that while Frankenstein, Dracula and a few others have roots in folklore, they didn't actually exist (though some might argue that point and a few might even think they share their attributes!) Most however, know that the characters are pure fantasy, created in someone's mind to entertain. The same applies with Myers. He began as a figment of someone's overworked imagination and grew into a very profitable franchise of movies. Whether we like the concept or not, he is not real. He has never actually killed anyone.

This kit is unlike more than a few models that have been produced within the garage kit industry that do actually mirror real-life killers. I simply do not understand why those particular kits are made. I prefer to stick with fanta-



The porch (right) is nearly complete. All that remains is to add the dropped bag of candy, pumpkin mailbox and, of course, Mr. Michael Myers himself who will then be ready to pull off some real treats during his favorite time of the year, Halloween.



I airbrushed the color darker in the low spots and lighter in the high areas on the coveralls.



sy.

The Michael Myers kit is a perfect model to reproduce in injection-molded for a variety of reasons:

- Most kids are familiar with this guy's quest for vengeance.
- Myers represents the equivalent of the modern-day monster.
- Since kids are familiar with this series of movies, what other kit will do more to attract them into the figure kit market like this one might?
- It can be offered fairly inexpensively compared to resin or vinyl.

Since I haven't seen any of the Halloween movies, I did some research on the Internet prior to building this kit because I wanted to find out more about this pivotal character and the succession of thriller movies that have been created around him.

It seems poor Michael has had problems since the beginning, killing his sister and then getting thrown into a place that was suppose to keep him safely locked away from the public for years. Had that been the end of it, this series of movies would have ended just as quickly. However, this didn't happen, because Myers escaped and promptly wasted no time killing three young women. From there, he honed his ability to kill and got it down to a science. Of course, in the process, Myers was killed and came back to life on numerous occasions himself. (How can the creators possibly let their franchise die permanently?! Just couldn't happen. Wouldn't be prudent.)

What bothers me about the movies though is the violence that is associated with them. Even though I haven't seen an entire movie, I've seen sections of them and certainly trailers. I simply would prefer not to spend my money watching a movie that deals in blood-letting as a sport. It's just not for me. If you are a Michael Myers fan, then please, by all means, enjoy yourself and don't allow my opinions to detract from the fun that you derive from these flicks. As for me, I prefer violence to be implied, rather than garishly splattered across the screen, which tends to detract from the movie, but of course, that's only my opinion.

Objections aside, what I like about this kit can be summed up with three very important things:

1. The model does *not* show Myers in the actual act of committing one of his atrocities. Myers' stance is actually understated and that's one of the things I like about it. You can certainly sense that something is about to happen. His lack of movement is simply the whole note rest in between the actual notes of music.
2. The quality of the kit itself is very well done, in 1:10 scale, with over 30 parts that are highly detailed in most cases.
3. The box art is by Chris White. Chris is a regular contributor at Polar Lights

as far as box art is concerned and, in my opinion, he is fast becoming a modern day Bama with his own unique style that captures a strong sense of realism and depth.

The kit itself has numerous large parts which make up the porch and staircase on which Michael Myers stands, poised and expressionless as he contemplates his next foray into the murderous world of his own creation. There is quite a bit of sculpted-in detail (wood grain, leaves, grass on the ground, etc.) which brings this kit to life and has areas where color can be added. There are also plenty of additional pieces which highlight the Halloween aspect of this kit, including a bag of candy that has spilled onto the ground, a pumpkin and a child's costume mask that has been left behind (as the child obviously ran as fast as her or his little legs could carry them. Run, kid, run!). I have to say that I was extremely pleased with the way the parts fit together. It was really remarkable.

What I think is particularly ingenious is the way the name of the kit, "Halloween," is scrawled into the cement at the foot of the staircase. (The only point of contention here is that the name, instead of being indented *into* the cement, is actually raised lettering.) The cement walk itself has a grain to it that is clearly mirrored in most poured cement walks today. In short, the sculptor did an excellent job creating this model.

Building and painting this kit was enjoyable in many ways. One of the first things I noticed about the kit was that I was not going to have to worry about skin tones on the face, (which is, by the way, another plus for kids, who, by and large, don't particularly enjoy painting and often can't achieve the reality that many of us take for granted).

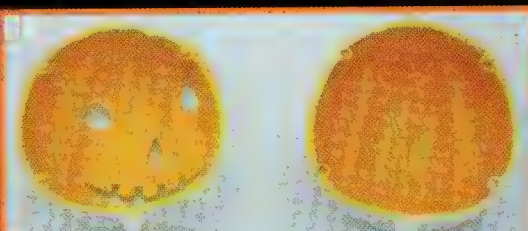
I chose to replicate the kit much like the small picture of the finished kit that is found on the side panels of the box. I kept the white porch with dark brown stair tops. You'll want to not forget to paint in the diamond shaped areas in the porch facade black. This projects a shadowed effect.

Everything on this kit was pretty much straightforward. The only areas where I encountered any difficulty at all was with the hands. They are molded in halves and I couldn't help wondering about this, so I asked the folks at Polar Lights why this was done. Their answer: *"Molding the hands in halves is necessary in order to avoid an undercut which would make it impossible for the injected part to be shed from the steel mold tooling. This is a compromise we sometimes need to make in order to satisfy the sometimes competing demands of capturing fine details and conforming to manufacturing abilities,"* Jerry Gustafson, Polar Lights. Okay, I'm very glad I asked!

I was delighted to discover that this kit was very well engineered and tooled to the point that nearly all the seams were taken care of easily with the application of Tenax. The seams were very tight-fitting to begin with and when I finished applying the Tenax, they literally melted away. A few seams were left as they were, like the pants and shirt, where the two body halves come together. I left the seams there because, as I've mentioned before, this type of seam winds up being naturally occurring in clothing. Some of the seams on the porch also fall into this category as well. Ultimately, it's your call when you construct your own kit. I found that by using a glue made specifically for plastic kits (Tenax, Plastruct or Ambroid), these seams were virtually eliminated through that process.

There are many ways to "age" or "weather" the porch and the instruction sheet provides some ideas. After applying my base coats of white, I simply dirtied things up a bit with a real thin wash of tans and light grays, which I felt worked out well.

Myers is done and on the shelf, well away from the other models. This was a different type of model for me to build, but the same techniques that apply to hundreds of other kits apply to this one. We'll see you next time!



I chose a yellow-orange for the inside of the pumpkin making it lighter than the darker orange outside will be.



The woodgrain was nicely sculpted and the kit itself included lots of items including the mailbox shown below and leaves (above).



PHOTOCOPY IT!

Here's another installment of "Photocopy It!". We give you permission to make a photocopy of this page for your personal use. Keep it near your workbench or work area for reference. Yep, it's going to cost a bit more to make a color copy this time - sorry!

In this issue's *Photocopy It!*, we will attempt to take away the mystery of painting eyes and make it simple for anyone. Begin by applying any eye shadow color onto the eyelids. This is especially true for female figures. Male figures won't have color on their eyelids but they will have darker skin tones on the lids and around the eye opening.

The eyeball itself gets a base coat of ivory mixed with a touch of light gray to create an oyster gray color. Look in the mirror. The color part of your eye is called the iris; the dark circle in the middle is called the pupil. Take straight ivory and paint on each side of the iris. To give the eye its natural pink color, take the oyster gray and add a bit of pink burgundy. Line the lower lid and the innermost corners of the eye with this pink mixture (*Fig. 1*).

Decide on the color of the iris. Take the darkest shade and block in the iris and the pupil (*Fig. 2*). If you're painting blue eyes, use a dark navy; if they're brown eyes use a burnt umber, etc. Next lighten the iris base color with a bit of white and paint a circle, leaving a tiny ring of the base color around the iris perimeter (*Fig. 3*). Add more white to this mixture and paint this on the inner and outer sides of the iris. This will act as the highlighting (*Fig. 4*).

For the pupil, take black and make a dot on the iris (*Fig. 5*). Again look in the mirror. Your pupil size

should be in scale with the entire eyeball. Not too big, not too small, just right!

To go a step further and add a little kick to the eye color, use interference paint in the same shade as your iris color. Interference paint has an iridescent color changing effect when the light hits it. You can find these paints in the art section of craft stores or in art supply stores. For blue eyes, use an interference blue, interference green for green eyes and interference gold for brown eyes. Thin the interference paint with a bit of clear gloss and lightly paint the iris. This gives a nice sheen and sparkle to the iris.

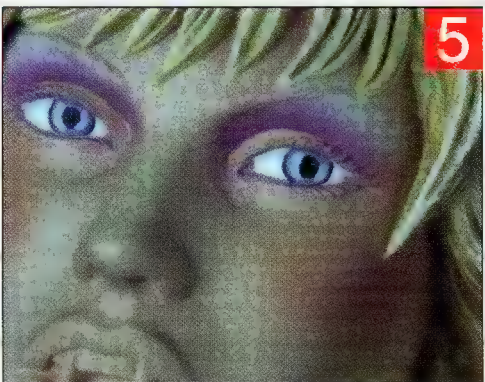
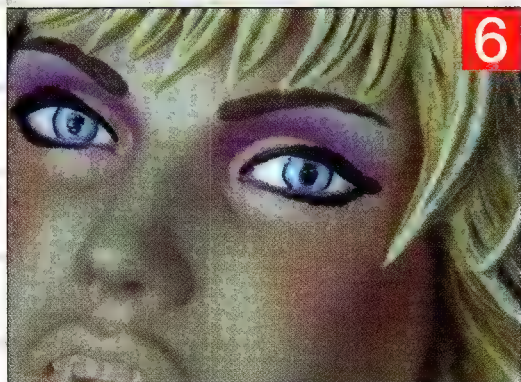
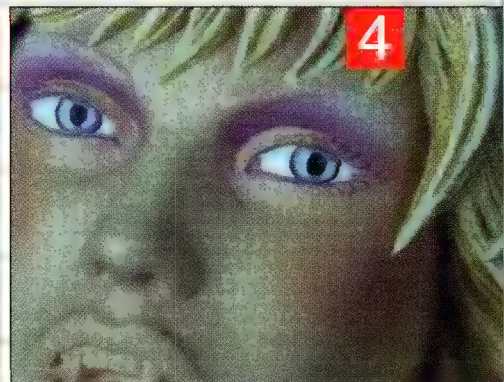
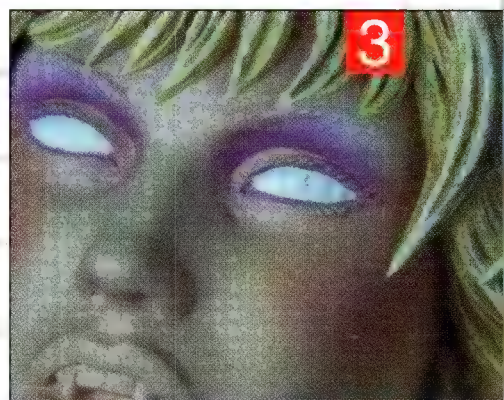
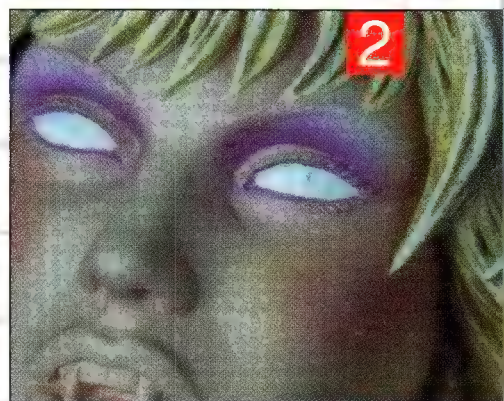
Now outline the eyes with either black or a dark burnt umber (*Fig. 6*). For male figures, go light on eye lining. Females of course get a heavier eye lining. The eyebrows can either be painted with this same color or they can be painted the color of the figure's hair.

To finish, seal the eyes with a coat of clear gloss sealer. This gives the natural highlights when light hits the eyes and also gives the eyes a moist look.

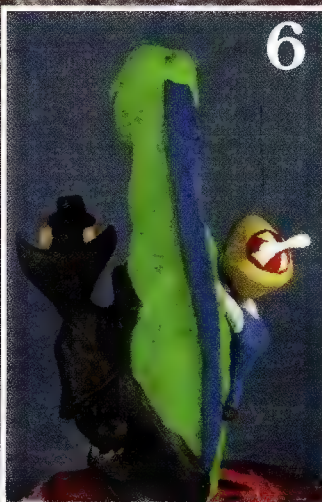
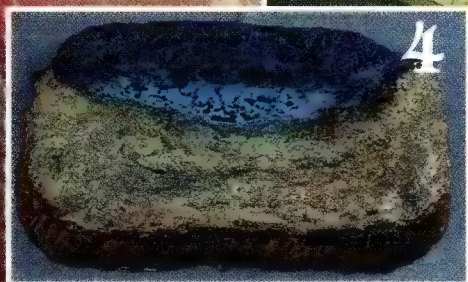
We hope this helps take away some of the mystery and pain of painting eyes. Have fun!



This issue's "Photocopy It!" is by Mike & Cindy Morgan



BEANY & CECIL: *Together Again!*



Think back to Saturday morning cartoons many moons ago. Were you watching in your pjs with the feet and eating your bowl of Cheerios®? Some of us (dare I say) remember the original running of Beany and Cecil. For those not exactly familiar with the cartoon, Beany was the little boy wearing the hat with the propeller and Cecil was the seasick sea serpent. The bad guy was Dishonest John. Oh yeah, I remember now!

Thanks to sculptor Ed White, you can have your very own Beany and Cecil. This kit produced by Diceman Creations consists of base, nameplate, Cecil body, Beany head, Dishonest John head, and his hand with the bomb. Also included (don't lose them!) are Beany's propeller and Cecil's nose cups (*Fig. 1*).

These guys received the usual cleaning with 409 and water. Seams were scraped and air holes filled. There were some places on Cecil's back fins and his eyebrows that had broken. I used Magic Sculpt and resculpted them. While all this was drying, I began work on the base.

The base that comes with the kit is a very good design, but I couldn't leave well enough alone. I had to "kick it up a notch." (My apologies to both Eds.) Salvaging a piece of dense Styrofoam used in packing, I cut it in an irregular oval shape. A battery-powered foam cutter sliced through it like butter. I wanted the base to look like you're standing on the beach looking into the ocean at Beany and Cecil, so I carved out the ocean side a bit deeper. First step was to cover the base with Woodland Scenics' plaster cloth. I cut the cloth into strips, dipped them in water and applied them to the Styrofoam (*Fig. 2*). This cloth not only strengthens the Styrofoam but also is great for building up mounds by stacking layers. I used this technique on the shore side to make it taller than the ocean side. When you lay down the strips, you can either lay them flat or wrinkle them for texture. Just play with the plaster cloth, and see what all it will do! *Figure 3* shows the cutter, plaster cloth and Durham's Water Putty used in creating the base.

Once all the plaster cloth was dry (overnight is best), I brushed on a coat of Durham's Water Putty. This covered the gauze texture of the plaster cloth and also added some extra strength. From experience, be sure you put plaster cloth on the sides. Durham's alone is not strong enough. (Thumbs pushed through and cracked paint - had to go back and add the plaster cloth and repaint. Bummer!) When the Durham's was completely dry, I base coated the top and sides with white.

In "Tales from the Glue Queen", we always try to use easily accessible products. Unfortunately, this next product may have to be mail-ordered if you don't have an art supply store nearby. FW Acrylic Inks are really great for coloring water, airbrushing, and adding a transparent color. The inks come in both transparent and opaque colors. If you can't find the inks locally, they can be ordered from Dick Blick Art Materials, 1-800-447-8192, PO Box 1267, Galesburg, IL 61402-1267.

I brushed the entire water space with Turquoise Opaque. Before it dried, I brushed on Indigo Transparent on the deep end and Marine Blue on the shallow end. Be sure to use your brush to blend the colors. The deep end wasn't quite dark enough so I mixed the Indigo with a couple drops of black and brushed this on the deep end of the ocean (*Fig. 4*).

The shore side was painted with Sepia Acrylic Ink. This looks a bit dark, but it will get covered with sand so the dark makes for good coverage in cracks and crevices. Once the ink was dry, I brushed Liquitex Matte Medium heavily over the shore side. Matte Medium is an excellent "glue" for adhering sand and other landscape materials and it dries to a matte finish. Next I sprinkled regular play sand over the Matte Medium covering it completely. I let this dry, shook off the excess sand, and then applied another coat of Matte Medium and sand. When this was dry, it looked a bit dark so I brushed on another coat of Matte Medium and then sprinkled on a layer of Scenic Sand. You can find Scenic Sand in the craft stores. It comes in a variety of colors and has an excellent texture. Once the Scenic Sand was dry and the excess shaken off, I sprayed a coat of polyurethane to seal it all. We're going to set the base aside and work on the boys next.

All the pieces were primed and allowed to dry. I suggest you wait

to glue Beany's and John's heads on after they're painted. Let's start with Cecil. His body was painted with Ceramcoat's Lime Green. Since this is a cartoon character, you really don't have to worry about shadings and washes. (I tried a wash, which took away the green, so I had to paint back over it with straight Lime Green.) His fins and eyelashes were painted with Americana's True Blue. When dry, these did receive a light dry brushing of Payne's Gray. The nose cups were glued on and painted Ceramcoat's Opaque Yellow. Americana's Napa Red was used for his mouth. A coat of Testor's Dull-Cote sealed him. Nothing to it!

Now onto Beany and Dishonest John. Their skin was painted with Ceramcoat's Flesh Tone mixed with a bit of Americana's Golden Straw and two drops of Aleene's Dusty Blush. Sounds like a scientific experiment, but actually, I just kept mixing till I came up with this likable combination of colors. John's clothes, hat, hair and mustache were all painted black. Next they received a wash of Burnt Umber and when dry, a light dry brushing of Payne's Gray. His teeth were painted white with a red/brown wash worked into the gum areas. Mr. Dishonest John is done.

Beany's hair was painted with Americana's Golden Straw. His overalls were painted with the same True Blue as Cecil's fins. Both his white shirt and his overalls received a light dry brushing of Payne's Gray. His beanie cap was striped with white and Napa Red. His propeller, painted white, can be glued directly to the cap or attached with a straight pin so it will rotate. Paint Beany's mouth Napa Red and his shoes black and you're basically done.

Again, since these guys are cartoon characters, their eyes do not have the details of human's or animal's. In other words, you get to cheat and be lazy. Paint the entire eyeball area white and then add a black dot. When dry, add a tiny white dot for reflection. Spray a final coat of Testor's Dull-Cote to seal. Gloss sealer was brushed onto their eyes and mouth areas. Once all was good and dry, I glued Dishonest John's and Beany's heads onto their bodies. These guys are ready to be attached to the base and finished with the E-Z Water (Fig. 5 & 6).

Back to the base. To make a dam on the backside of the base, we glued a piece of clear acetate around the edge. A bead of glue was also run on the top of the base around the acetate (Fig. 7). This will help keep the E-Z Water from leaking down the sides. Before melting and pouring the Water, we attached the pinned Beany and Cecil to the Styrofoam base with 5-minute epoxy.

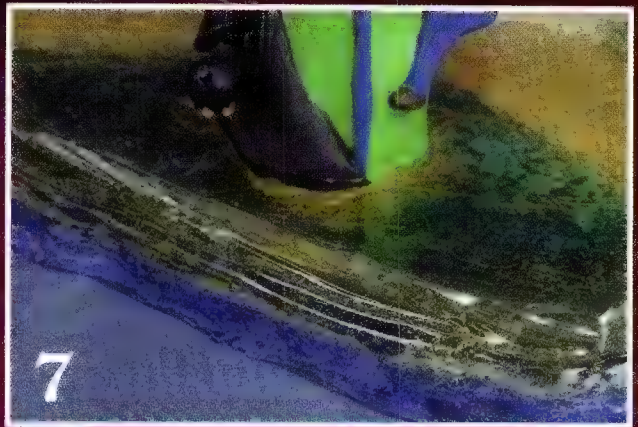
A couple of words about using Woodland Scenics E-Z Water: be sure to read the instructions on the back of the bag; melt the pellets in a coffee can on the top of the stove - not in the microwave; while you're melting the pellets, DON'T LEAVE IT! Turn the stove burner on medium and stir continually; and either wear a leather glove or use a heavy duty pot holder to handle the coffee can. In other words, use common sense, and younger modelers should be closely supervised by an adult. (That's why the Glue King came in while I was doing this step!)

I used a wooden bamboo skewer as a stirrer so when I was finished, it just got tossed. This job was easier with two extra hands, so I melted and the Glue King poured. Pour the E-Z Water in layers. To work out air bubbles, Mike used my heat gun. Adding ripples and waves involves heating the E-Z water with a heat gun or butane pen torch and blowing on the water with a drinking straw (Fig. 8). Sorry we didn't get pictures of this process, but with both of us working together, we couldn't get the cat or either of the dogs to run the camera.

Once the layers, ripples and waves were the way we wanted, we let the base settle and harden. Next step was to trim off the excess acetate and use the heat gun to smooth the edges. Final touches were to glue a few seashells, lichen for seaweed and some sea grass. Seems it needs just one more thing - a sand pail! A miniature wooden pot painted blue was just the ticket (Fig. 9).

Since I have "airbrush phobia", Mike was kind enough to airbrush the nameplate for me. This was glued to the front making Beany and Cecil complete! (Fig. 10).

If you're like us and still have to have your Saturday morning cartoon fix, contact Ed at **Diceman Creations, 34 Feronia Way, Rutherford, NJ 07070 • Tel: 201-939-1521** for your very own Beany and Cecil. Feel free to contact the Glue Queen or her Glue King with any questions or comments at pakrats@earthlink.net. Until next time - Happy Modeling!



seven years as an award-winning, professional artist who continues to be highly sought after as one of the best figurative artists working in polymer clay. Beyond this, she is a regularly featured instructor for polymer clay associations, such as National Polymer Clay Guild and other related events nationwide.

As the book opens, the reader's journey begins with introductions into the various products and tools utilized throughout the book.

The reader is then guided into the *Mastering the Basics* section which includes measuring the clay, mastering basic shapes, using tools to model, blend and texture and then onto building armatures. Finally from there, instruction is presented on the proper baking and painting techniques (which include dry brushing, washes and creating the details).

With all of the groundwork out of the way, the author immediately moves into Chapter Four, which begins the task of helping you *Create Animals Step by Step*. This section highlights ten individual projects which allow the reader to create everything from a Deer Mouse to a Bassett Hound to a Bull Frog to a Siamese Kitten and many others. Each of these projects begins with drawings, a detailed listing of what you'll need to complete the project and a comprehensive step by step procedure on how to create a particular animal. Finally, techniques on painting are included for that specific animal.

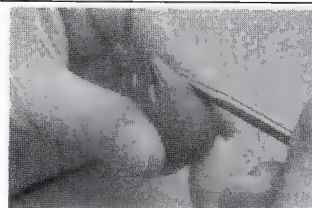
As you can see from the sample pages (shown on this page in B & W, although they are in color in the book), *detail* is at the forefront of what Ms. Dewey is presenting. A good deal of care is taken by the author to ensure that the reader is able to understand each of the steps involved in what she is producing so that it can be replicated by even the most novice of sculptors.

Chapter Five wraps everything up by teaching the reader how to change the size, pose and setting or finish of the characters created. Ms. Dewey even talks about creating a faux bronze finish and a marble pattern for your sculptures! Additionally, at the end of the book numerous resources are noted that were used by the author to perform many of the steps and to ultimately create the sculptures.

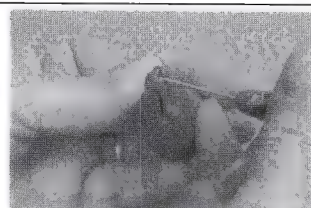
In the end, what does this book offer the sculptor? A great deal. It answers many of the queries related to baking, creating textures (including hair or fur) and obtaining a reality that any sculptor would like to be able to achieve in a project. This particular book invites you to try what you may have been wanting to attempt for some time, but may not have had the courage or knowledge to do so.

Have you ever considered sculpting as a hobby or even as a career? Would you like to create things for your own modeling dioramas that add to the excitement and worth of your subjects? This book may be the ticket to help you fulfill your dreams and bring you to places that you never thought possible.

We highly recommend *Creating Life-Like Animals in Polymer Clay* and it is available at all local booksellers or direct from North Light Books by calling 1.800.289.0963.



7 SHAPING THE SNOUT WITH A NEEDLE-POINT TOOL



8 MARKING THE NOSE



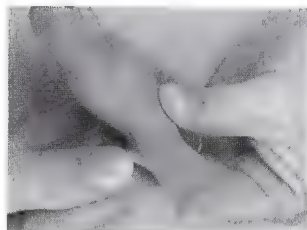
9 THE BROWS



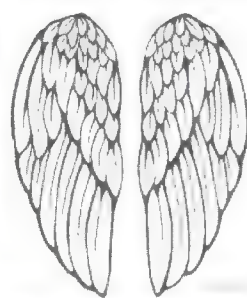
10 THE EYES AND LIDS



11 SHAPING THE BODY ARMATURE



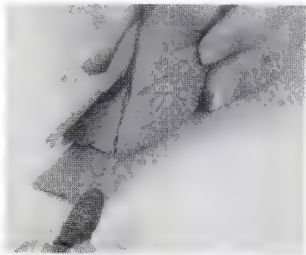
14 ATTACHING THE TAIL



15 MAKING THE WINGS



16 FINISHING THE WINGS



17 ATTACHING THE WINGS

"Can't Get Every Issue"

Dear Modeler's Resource,

Enclosed is the coupon to start my subscription to your magazine with Issue #36.

I have been reading your colorful and informative magazine since I purchased Issue #22 at my local hobby shop. I love it. However, the problem is that they don't sell every issue of the magazine (the reason for my subscription).

I missed several back issues and the ones I need are: #25, 26, 31 and 33. I would also like to purchase the book How to Build Fabulous Figures of Film and Fantasy, Vol 1.

Thanks, Fred Koorn, Holland

- Thanks very much for your perseverance in tracking down the magazine. We were able to fix you up with the back issues you needed to round out your collection, but unfortunately, we have been sold out of the Fabulous Figures book for quite some time. I have no idea where this book can be purchased from or even if it's still available from any other source, I'm sorry.

"From CultTVman"

I just got my latest issue of Modeler's Resource (#36). I've got a couple comments...

...I've been greatly enjoying my subscription and I have to say your magazine continues to improve. This issue is top notch. In the past, I've had a few criticisms. The color sections have always looked great, but most of the black and white pictures looked "muddy." And I thought the paper used for the cover was a little "lightweight." And some stuff appears to be filler -- like the "Down the Pipeline" column or any article featuring historical/military models. These are minor nits. Some of it is a quality issue that I know you have to constantly "tweak". Some of it is my personal taste. Not everything can appeal to everyone.

With this latest issue, I notice an improvement in the quality of the black and white images. I don't detect much filler. Cover to cover quality.

Random thoughts as I page through this issue: Jim Bertges' "It's All Plastic To Me." I know Jim has a real job. In fact, he and I sort of work for the same company. Where the heck does he find the time to build all these kits, let alone review them? And then write other articles?

Phillip Gore's "Updating a Classic Spaceship" -- it is so nice to go and revisit these great vintage kits. This Glencoe ship is certainly something that every SF modeler should build at some point. Phillip did this model good!

Bill Craft's "Godzilla vs Orga" -- every modeler needs to know how to rework action figures. It certainly opens doors for modelers! And you can never have enough Godzilla. I was glad to see the additional "Kaiju" article as well. Bill also goes beyond the figures to create a great diorama. The art of the diorama is something often overlooked in our hobby. I love the way you guys focus on this!

The Mad Model Party, San Antonio, and Drammen articles were welcome. The hobby shows greatly contribute to the continued success of this genre of modeling. Please continue to cover this material.

Mike Fredericks did a great job of covering the dino-niche of the hobby, using the Polar Lights kits as a launch pad. Jerry Buchanan's "Barbarian" clearly shows the beauty is in the details. Cindy Morgan's "Flesh Tones" as well as the "Photocopy It" column both focus on what I call "Babes". And I find that one can never learn enough about bringing a "babe" to life.

Your own Back to the Future diorama also touches on ways to bring a model to life. I like your carpentry approach. Very practical!

Jim's profile of Sandy Collora sheds light on a different side of the hobby, the guys who create the kits. Models are more than models, they are creations. Somebody took the time to create a sculpt that a model builder can bring to life.

"Strange New Things" presents a wide variety of materials; more than just resin figures. Hilber Graf's Batmobile was my favorite section this issue. I've been waiting for someone to do a good "conversion" article for the Futura. Nice work! Great model!

Jim's "Behind the Curtain" was a well done piece. However, I prefer models. We can get this kind of article in Starlog, Cinefantastique, or Sci Fi and Fantasy Models. [Sorry Jim!] Joe Graziano's Bargain Hunter pages are a great piece showing there is more to building than out-of-the-box.

Fred, there has been a lot of discussion in my SF Modeling Digest recently about the fact that FineScale Modeler covers virtually no SF these days. Frankly, SF Modelers should be spending their money on your fine magazine instead. Every issue has lots to offer both the hardware and the figure builders. Every issue is packed with quality. Keep up the fine work.

Steve Iverson, CultTVman (e-mail)

- I appreciate your comments; the constructive as well as the positive ones. Thanks very much for taking the time to write.

You mentioned some of the concerns that have been my own as well, and I've been consistently working to improve those areas. It has

been almost unbelievable what we have been through with printers this past year. Hopefully, all our dogged perseverance is paying off. Finally, the very first printer we had used approached us and said they now knew how to eliminate the muddiness in the reproduction of the black and whites, and could also improve the quality of the color copy as well! (Issues concerning the different presses they were using to produce Modeler's Resource.) Eureka! Except for these areas, I had been pleased with the rest of the finished product through these printers, so I was more than willing to readdress the issue with them and, hopefully, come up with a better quality. They printed these latest two issues and, while there are still some adjustments to be made, I believe we're finally on the way toward reaching our quality goals for MR.

With respect to our content, I am constantly astounded at the quality of articles I receive from these writers. It's incredible. Jim's Behind the Curtain article this time was motivated by my love for that claymation stuff and because I really like The PJs show. As usual, Jim turned in a first class write-up!

Hilber's Batmobile article not only exhibited his modeling and writing skills to the max, but it also made me the proud owner of the completed piece! (Photos of the finished Batmobile appear in this issue as the second installment of Hilber's article.)

We've also got other articles and columns planned for the future dealing with hardware specifically. Hope to get a lot of info and tips out there for our modelers and touch on something for everyone.

Again, thanks for your accolades and support, Steve; they're sincerely appreciated.

"Can't Wait to Cut Up My Futura!"

Fred,

Just wanted to drop a line and tell you how much I enjoyed the latest issue. Can't wait to cut up my Futura kit and make a Batmobile out of it. Keep up the good work!!

Scott Johansen (e-mail)



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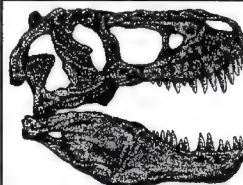
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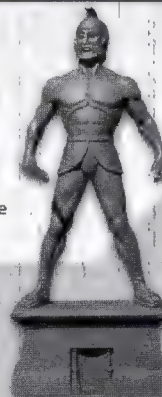


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with Base

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\$85*

Stands
12 inches
with Base
(not pictured)



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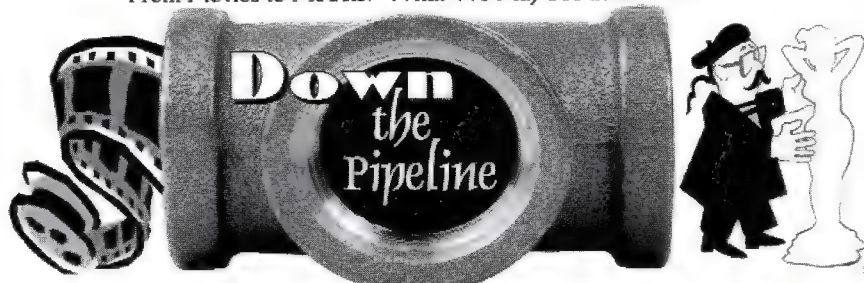
"Ymir"

Stands
12 inches
with Base

\$85*

Dealer Inquiries Invited

From Movies to Models: What We May See in Kit Form...



WITH JIM "MR. HOLLYWOOD" BERTGES

As we plunge headlong toward the end of 2000, the studios, large and small are busily preparing blockbuster and not so blockbuster entertainment to dazzle you next year and beyond. As always, there's a ton of Science Fiction, Fantasy and Horror in the works, but also as usual some of this stuff will never come to pass or will change several more times before marketing departments try to ram it down your throats. Read on, but remember Hollywood changes its mind more often than your average superhero changes his underwear!

Now that Toby Maguire is set to don the red and blue tights as **Spiderman**, the talk turns to villains. Word has it that the Spiderman movie will feature two of Spidey's archest of arch villains, Dr. Octopus and the Green Goblin. And further word is that none other than Nicholas Cage might be ready to step into the purple boots and green skin of the pumpkin-slinging Goblin. There are still details to be worked out, but watch this space for more news.

With Tim Burton firmly in the driver's seat, things are hopping on **The Planet of the Apes**. First of all, the film has a new title, **The Visitor**, referring to the human visitor to the Ape planet. Mark Wahlberg has signed to star in the Charlton Heston role and Gary Oldman is in negotiations to portray one of the head apes. Former Sports Illustrated swimsuit model, Estella Warren, has also signed - perhaps as Wahlberg's love interest. Tim Roth has also joined the cast in a major, but undisclosed role. Roth is also under consideration for a role in the upcoming Harry Potter film. Next to join the cast is Michael Clarke Duncan, who was nominated for the Academy Award in *The Green Mile*, who will portray the second in command ape. The newest addition to the cast is Helena Bonham Carter who will play an ape princess who believes apes and humans can peacefully co-exist. And, to top it all off, Rick Baker is creating the ape make-ups. The studio is calling the project a "re-imagining" of the story rather than a remake. Fox is expecting big things from the film and has it set for a July 4, 2001 release.

George Lucas and Steven Spielberg are actively pursuing M. Knight Shyamalan, the writer/director of *The 6th Sense*, to write the newest installment in the **Indiana Jones** series. The plan is to go into production sometime in 2002 as soon as Lucas, Spielberg and Harrison Ford have some free time and they all agree that they have a script worth making.

Tea Leoni has joined the cast of **Jurassic Park 3**. The dino sequel began shooting in August under the direction of Joe Johnston who also helmed *The Rocketeer* and *Jumanji*. Leoni



Dungeons & Dragons © 2000 New Line Cinema

joins Sam Neill who will reprise his role from the original *Jurassic Park* and William H. Macy who will portray a wealthy businessman.

Jackie Chan is teaming with Disney starring in an action comedy based on the toy, **Stretch Armstrong**. The movie tells the story of an uptight Chinese spy and martial artist (what else?) who stumbles upon a secret formula that gives him stretching powers. And the martial artist is reportedly working out hard to ensure he is loose enough for the part. If Jackie plans on doing all his own stunts in this one, it's going to be quite a stretch! (Sorry, but I just had to.)

New Line Cinema has picked up the fantasy film **Dungeons and Dragons**, starring Jeremy Irons, Thora Birch, Marlan Wayans and Richard O'Brien. It is based on the well known role playing game of the same name and was produced by Joel Silver who is known for *The Matrix* and the *Lethal Weapon* series. The film is expected to hit theatres in late 2000 or early 2001. The company has high hopes for *Dungeons & Dragons* and has acquired both prequel and sequel rights to the story.

We've got Jim Carrey as *The Grinch* and now we might just be looking at Tim Allen as **The Cat In The Hat**. Ron Howard and Brian Grazer's Imagine Entertainment and Universal plan on teaming up on yet another Dr. Seuss adaptation and their first pick for the star is Tim Allen. The project was previously developed at Dreamworks with Allen in mind as the hatted cat, but that project never happened. The folks at Imagine plan on starting from scratch on the script, but they still like Tim for their feline.

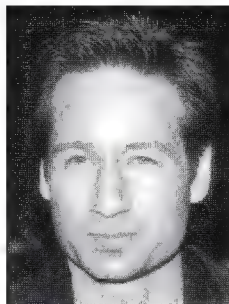
Warner Bros. has announced that they've hired writer/director Boaz Yakin to write and direct a live-action version of **Batman Beyond**, the futuristic vision of Batman currently in ani-

mated TV syndication. The creative minds behind both the original animated *Batman* series and *Batman Beyond*, Paul Dini and Alan Burnett, are currently in negotiations to assist in the writing of the *Batman Beyond* script. Yakin most recently directed the Denzel Washington football drama, *Remember The Titans*. According to sources at Warner Bros. the green light for *Batman Beyond* does not stop plans to continue with the regular *Batman* franchise on which they plan to move forward. There's no word yet as to the story line for either production.

Look for new merchandise bearing the likeness of **Bela Lugosi** and based on his Universal characters to start appearing soon. Universal reached an agreement with Bela Lugosi Jr. on using the Lugosi likeness in merchandise ranging from costumes to toys to collectibles and gifts. The agreement also allows the use of the Lugosi likeness in Universal theme parks.

For those who enjoy dopey comedies, Rob Schneider's next outing is titled **Animal**. It's the story of a man who receives transplants from a variety of animals and then begins to take on the traits of those animals. Sounds like a cross between *The Island of Dr. Moreau* and *The Nutty Professor* with a bit of *Dr. Doolittle* thrown in. Who knows, it might just be funny.

Robert Patrick, probably best known at that "other" Terminator in *Terminator 2: Judgment Day* has been signed as Gillian Anderson's new partner in **The X-Files**. The need for a new partner became necessary when David Duchovny renewed his X-files contract in May, but only for eleven episodes. Since a full new season consists of at least twenty-two episodes, a replacement partner was needed for the other eleven. Patrick was considered among several other actors including: Lou Diamond Phillips, Bruce Campbell, and Kyle McLachlan.



The Daredevil movie has switched studios. It started out at Columbia, but Marvel and Columbia couldn't reach an agreement over Internet rights, so the sightless superhero has moved to New Regency Pictures. Mark Steven Johnson, who was attached to write and direct the project, is still with it at this time. New Regency's most recent hit was *Big Momma's House*.

Ivan Reitman, director of *Ghostbusters*, among others, is preparing to start his Science Fiction comedy, **Evolution**. As reported earlier, the story involves the crash landing of a meteor on Earth and the rapid evolution of the microscopic organisms on it. Phil Tippett has signed up to create the special effects.

John Carpenter's **Escape From New York** is being prepared as an hour long, syndicated TV series. The feature and its sequel, *Escape from LA*, starred Kurt Russell as Snake Plissken, a really tough guy with an eye patch. The new show will be executive produced by Carpenter, Russell and Debra Hill who produced the original film. Russell doesn't plan to do any acting in the TV series. There is talk of a third feature film in the series after the launch of the TV series. Its title, **Escape From Earth**.

The vile, wormy graboids will be resurfacing next year on home video. Universal will be producing **Tremors 3: Back to Perfection** for a direct to video release. So far the only returning cast member from the first two *Tremors* films will



be Michael Gross who played the well armed survivalist Burt Gummer.

Irish Actor, Stuart Townsend, has replaced Wes Bentley in the Anne Rice vampire film, **Queen of the Damned**. Townsend is best known for work in art films like *Wonderland* and *Shooting Fish*. The film, which follows the adventures of the Vampire LeStat who becomes a rock star and whose music awakens Akasha, the Queen of all vampires, begins shooting in August in Australia.

Speaking of replacements, Alan Rickman is in talks to replace Tim Roth as Professor Snape in the upcoming **Harry Potter and the Sorcerer's Stone**. Roth has moved over to the Planet of the Apes remake. Other actors in talks for positions with Harry Potter include Richard Harris for the role of Professor Dumbledore, Robbie Coltrane as the giant, Hagrid and Maggie Smith.

Fox 2000 has picked up feature rights to Dreamwave Production's comic book, **Echo**. The book is published by Image comics and is done in Japanese "Manga" style. The story is described as a "Blade Runner" for the new millennium. It is set in the near future and follows the exploits of an elite government team that is assigned to destroy a human-like species living among us.

In other comics related news, the writer/artist team of Scott Lobdell and Adam Polina, who have worked on the X-Men comic for several years, have sold **Generation Next** to USA Films. The story involves a group of teens who return to Manhattan after a sailing trip to find the city deserted except for night-dwelling, violent mutants who are the result of a biological warfare experiment gone wrong. The city is sealed off by the Army and the teens have to fight for their survival. The story was originally conceived as a comic series, but with the success of the X-Men movie, comic properties are hot in Hollywood these days.

Arnold Schwarzenegger has officially committed to reprise his robotic role as the Terminator in **Terminator 3**. The sequel will be produced by Mario Kassar and Andy Vajna and their new company C-2 Pictures. They produced



T-2 and expect T-3 to have a \$100 million budget. Money has been invested by both German and Japanese studios to develop the script. James Cameron, who created the Terminator, wrote and directed the first two films, is not involved with the project, although Arnold would like him to be. Arnold will have some time to talk to Cameron about his participation since they will be teaming up for **True Lies 2**. Edward Furlong, who played John Conner in T-2, has signed to come back as the same character in T-3 as well. There is no word yet as to whether Linda Hamilton or Robert Patrick will be back.

Jet Li has signed to play Kato in the upcoming **Green Hornet** film for Universal. The Green Hornet has been in development at Universal for several years and almost got off the ground when George Clooney signed for the part of the Hornet. However, that deal fell through and now producers are looking at several young actors to portray Britt Reid and his crime-fighting alter ego. Christopher McQuarrie, the Oscar winning writer of *The Usual Suspects*, has been working on the script.

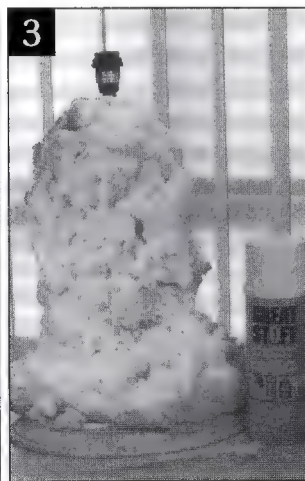
The Sci-Fi channel has purchased the rights to twenty-two episodes of Roger Corman's **Black Scorpion** TV series. The series is the story of an average policewoman who by night becomes the sexy crime fighter the Black Scorpion, complete with mask and tight outfit. The series stars Michelle Lintel as the lady crime buster and features an array of familiar co-stars including Scott Valentine and as villains, Lou Ferrigno, Adam West, Frank Gorshin, David Landers, and Charles Fleischer. Watch for it on Sci Fi in early 2001.

Now I'll return to skulking through the dark alleys and dusty back streets of Hollywood scraping out tasty tidbits about what may or may not be coming to a screen of some sort near you. Who knows what we may see in kit form based on these films? See you next time.



Building an Aliens Decorator Lamp

with Hilber Graf



Anyone who builds models for a long time is confronted by a lack of display space. Shelf upon shelf of build-ups eventually overpopulates your home. Your spouse threatens to clean up "your space" by donating your miniature treasures to the neighborhood kids - or worse yet - tossing the labors of years into the trash! Egad, that is a thought worse than death to model building pack rats.

A solution is to incorporate some projects into decorative - yet practical - additions to your display

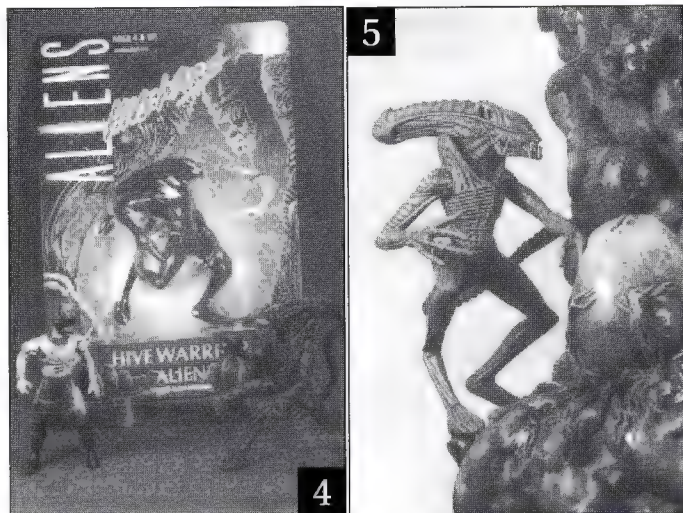
areas. The idea may seem odd at first, but think about building your model or figure kit around a cleverly designed accent lamp. A dinosaur lamp would be a loved possession in your son's bedroom. How about placing a foreboding Dark Knight Batman decorator lamp in the family den? I needed an area lamp for my home theater room. Think of the possibilities!

Planning Your Project

Building a model or figure kit as a useful part

of your home decor isn't that difficult. It simply requires more advance planning than constructing a straightforward kit. Available display space will determine the size of your lamp project and well as the size of the kit subject itself. Converting a giant four-foot tall Japanese Godzilla kit into a floor lamp might seem to be a great idea at first, but where would you put it? Usually a smaller table lamp is easier to deal with - and less likely to draw disapproving looks from your spouse.

Lamp bases and complete lamp kits are read-



ily available at home improvement centers. You can purchase individual parts to construct a custom size lamp. Some craft stores also carry lamp kits.

For many years I've wanted to create a display inspired by egg chambers seen in the movie *ALIENS*. An accent lamp for my home theater room gave me the perfect excuse. But there was a space problem. If I used available large-scale Alien kits, the lamp would become too large to sit on my big screen TV. Thanks to an article by "Craftbeast" Bill Craft, in *The Modeler's Resource* issue #24, I found a solution. More on that later.

Building the Lamp Base

Think of the lamp base as a diorama. It should be of a size to easily accommodate your subject and, in this case, it needs to be large enough and of a weight to prevent the lamp fixture from becoming top heavy.

I started with a wood plaque purchased from a craft store. (Fig. 1). If you bought a complete lamp kit the base was included. I needed to drill a mounting hole for the threaded neck rod and the electrical cord. Kits come pre-drilled. Seal and stain or paint the wooden base. In my project I wanted to do the diorama groundwork before painting.

Follow the kit instructions to assemble your lamp. You don't need to be an electrician to figure this out. Usually the lamp cord is already wired with an electrical plug and inline on-off switch. Some lamps will have the switch on the bulb socket. The cord is fed through the hole in the base and into the threaded rod until the exposed ends protrude where the bulb socket will be attached. The socket will have two screws to connect the wires to. Firmly attach a wire end to each screw, and then assemble the remaining part by screwing on to the threaded rod.

Screw in a light bulb, plug the lamp in and test the fixture to see everything works. It's a good idea to use quick set epoxy glue to permanently fix the lamp rod to the base.

Creating diorama groundwork was the next step. My egg chamber idea was simple enough: a lone Colonial Marine inspects a facehugger egg, unaware of two Alien Warriors creeping up from behind. I wanted an organic-looking shape for the groundwork that suggested a cave or enclosed space. My assembled lamp was nearly two feet tall and required lightweight material, otherwise the completed diorama would have been too heavy for the space I intended to display it.

Florists' foam is an excellent material. Sold in blocks of many sizes at arts and crafts supply stores, it is easy to cut, shape and sand into almost any geographic feature. Pieces of florist's foam can be assembled and attached to the base with Elmer's white glue, quick set epoxy glue or many common "household adhesives". Covered with a thin layer of a paper-mache product, such as Cellu-Clay, plaster of paris or Durham's Water Putty, florists' foam makes a very lightweight core for the groundwork. By the way, Durham's Water Putty is available from home improvement centers. Durham's is intended for patching and repairing walls and wood trim. It's a powder you mix with water - similar to plaster of paris - but dries faster and doesn't shrink. Cured Durham's is rather tough and can be drilled, sanded and painted like wood.

I roughed out a basic shape for the groundwork (Fig. 2), surrounding the lamp neck in florists' foam. Instead of covering this in paper-mache, I chose another home improvement product - expanding resin sealant foam. Expanding foam is sold in aerosol cans and has some great uses in model building. I've reinforced hollow vinyl figure kits to prevent "heat sag" and also used resin foam to add strength in thin walled styrene plastic vacu-form kits. There are many brands available and they all work the same way. A trigger nozzle and long plastic tube attach to the top of the aerosol can. Invert the can, aim it where you desire to put the foam and push the trigger. A bead of foam will shoot out of the tube and immediately EXPAND. A little of this stuff will grow

like the Blob monster in front of your eyes. Wear latex or vinyl gloves when working with expanding foam and try not to get any material on your skin. It's extremely difficult to remove. Acetone will eventually dissolve the foam if you accidentally spill some and you should clean the trigger nozzle and tube with acetone after use.

Starting at the top of my florists' foam core, I shot a continuous bead of resin foam over the shape. Like an untamed pet, expanding foam goes where it wants. With some practice you can learn how to squirt foam and anticipate where it will expand. At this point, my egg chamber appeared like a pile of shaving cream (Fig. 3). The foam continued to expand for several minutes and eventually settled into a shape resembling a lava flow. Avoid the temptation to touch foam and manipulate the shape. It will stick to you and ruin the groundwork. Expanding foam fully cures in about 24 hours.

Using Toys as Model Subjects

Let's regress to the planning stage momentarily and discuss how I settled on the project for this project. I've already stated the size problem if I used 1/9th scale or larger Alien model kits currently available. I remembered Bill Craft's article on converting a Galoob Warrior Bug toy into an awesome alien creature as seen in the movie *Starship Troopers*. Later I had an opportunity to view Bill's creation in person and was impressed even more how well his idea worked. It was time for an excursion to the local toy store.

Upon arrival I was amazed at the quality evident in many action figures currently available. Sure, some toy figures are best left for your 8-year-old to play with in the backyard sandbox, but others pack more detail than their model kit cousins do. McFarlane Toys, for example, has raised the level of sculpture and paint finish well above industry standards of only a half dozen years ago - especially in their SPAWN series. A broad range of scales exists which are compatible with model kits. Additionally, the subject matter of movies and comic books gives out-of-the-ordinary modelers an almost endless wealth of fantasy material.

After a few minutes digging through the clearance price toy bin, I discovered some Kenner ALIENS action figures perfect for my project (Fig. 4). Their scale was approximately 1/16, allowing me to include multiple figures in a manageable size diorama scene. I could now design my lamp base around these figures.

Converting Toys into Warriors

Action figures, by nature of what they are, present unique problems to solve over standard plastic or resin model kits. They are meant to move by means of ball and socket joints. Gaps in these areas, and often assembly screw holes, require filling and sometimes re-sculpting to create an acceptable display model. Certain details may need to be cut away and replaced with new parts. There are also seams to sand off. It's a challenge for your model building skills, but well worth the effort.

Some high quality toy figures need only to be posed and their limbs permanently glued. This Alien Warrior, for example, was nicely detailed with tight-fitting joints (Fig. 5). Super glue, preferably a gap-filling type, was used to fix the movable parts into desired positions. Only a small amount of A+B epoxy putty was applied to fill a minor gap in the creature's neck.

Toy figures are made of soft or hard plastic - sometimes both types on the same toy. Mold seams on hard styrene plastic parts can be treated similar to a model kit. On the other hand, soft plastic will peel into layers and get a tattered appearance if you're too rough with it. Wet sand with 400-grit or finer sandpaper and a GENTLE TOUCH.

After priming and repainting in acrylics, I added a detail touch to my Alien Warrior. Drool was depicted with very fine rods of clear plastic glued to the edges of its mouth. I then mixed up a small amount of quick set epoxy glue, applying it to the teeth and allowing the glue to slowly run down the rods and form drips.

The Colonial Marine was more challenging. The toy's head and hands were poor and huge gaps appeared in the waist and legs when I posed it (Fig. 6). Though the uniform and body armor was similar to the movie marines, the helmet details were incorrect. I also needed some type of weapon.

Fortunately, the toy size was close to 1/16th scale and many after market figure parts are available. Verlinden Productions, among other manufacturers, has released heads, hands and various weapons in this scale. A few minutes spent sorting through my handy spare parts box resulted in a terrific head and a pair of hands - one with a handgun similar to a weapon used by a soldier in the film. With these items, A+B epoxy putties and styrene rod, I was confident of achieving a successful conversion.

I cut off the toy head and hands then permanently re-positioned the figure and sanded off mold seams. A new head and hands were attached (Fig. 7) and gaps were filled. In this case, I had to re-sculpt the Marine's waist with additional epoxy putty (Fig. 8). Equipment straps of putty were also created.

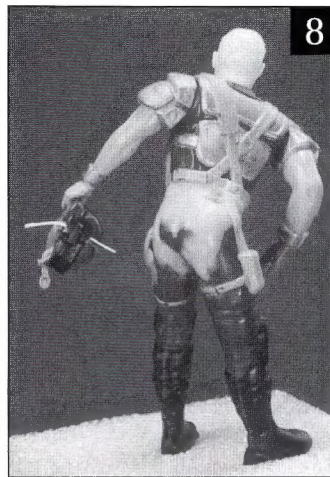
The helmet became the most difficult feature of this figure. Unable to find a replacement part, I decided to use the original toy. It was time consuming to cut the soft plastic toy head free and hollow out the helmet, but if I wasn't care-



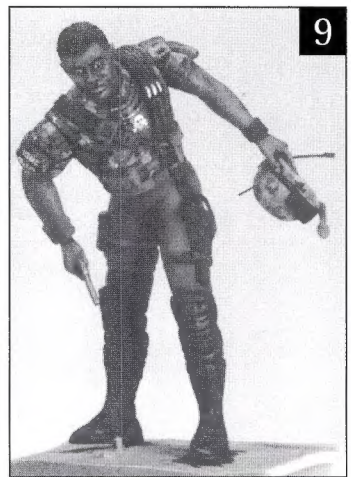
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ful I could have sliced off too much and ruined the part. The helmet's walkie-talkie microphone and antenna were thick and clumsy appearing. I sliced them off and replaced these details with lengths of fine styrene rod. An epoxy putty chinstrap completed the conversion and I glued the helmet to the figure's left hand.

I dug through my reference materials on the film, giving me the excuse to watch the video for the probably 50th time, studying the uniform colors. A rather complex camouflage pattern was reproduced in miniature with acrylic paint, and as an added touch I painted graffiti and slogans on the body armor as seen in the movie (*Fig. 9*).

Detailing the Diorama and Final Painting

My egg chamber needed eggs. Instead of sculpting them from scratch, I decided to convert plastic toy Easter eggs I found at a craft store. Small eggs were about the right size. One face hugger egg was to be in the act of opening, so I cut off the end and fashioned "flaps" of sheet styrene and attached them with Tenax-7 R, a very fast acting plastic cement (*Fig. 10*). Epoxy putty was applied to each egg and the soft putty detailed with dental tools and brass tubing (*Fig. 11*). My miniature Alien eggs now resembled their full-size movie relatives. "Bondo" spot repair filler corrected imperfections.

During the planning stage I determined where to position the eggs in my scene. Holes were cut into the base foam material and the eggs were "planted" and fixed with epoxy glue. The movie eggs appeared to almost grow out of where ever they were laid. I made weird root-like A+B epoxy putty details that connected each egg to the diorama (*Fig. 12*).

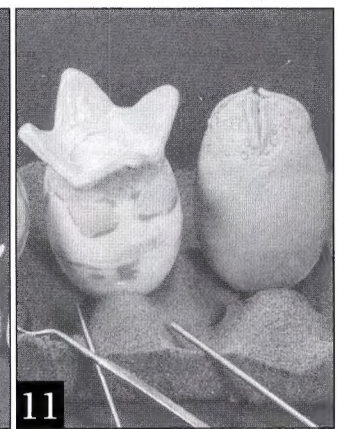
Colors of the movie eggs and organic structures created by Aliens were on the dark side. I sprayed the entire lamp diorama black, then oversprayed topside areas with various shades of blue. Dry-brushed lighter colors brought out the face hugger egg details (*Fig. 13*). Secreted Alien resin was simulated by brushing on clear gloss, treating it like dripping rainwater, covering the upper areas first and streaking it downward.

The Colonial Marine was positioned peering into the opening egg and the Alien Warriors were perched climbing up from behind (*Fig. 14*). Finally completed, I proudly placed the lamp upon my television, plugged it in, switched the light on and immediately began thinking about creating another piece of combination model kit and home decor.

Now, if I can only convince my wife we really need a Godzilla night light...



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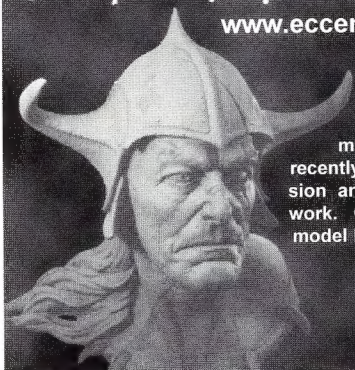
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Sculptures by Greg Polutanovich

www.eccentrix.com/artist/sculpts/



A self-taught sculptor, Greg began his career in the film industry in 1989 and has focused more on realistic art sculptures recently, with a flair for capturing expression and a feeling of movement in his work. Check out the sculptures of resin model kits and movie props.

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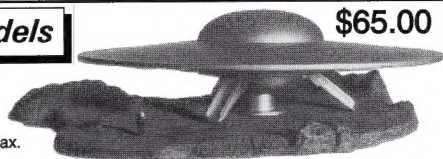
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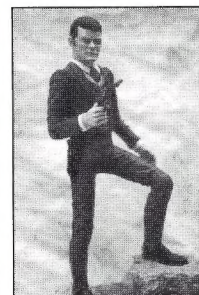
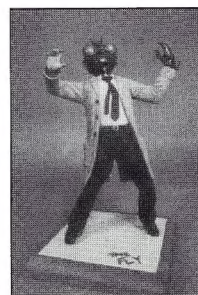
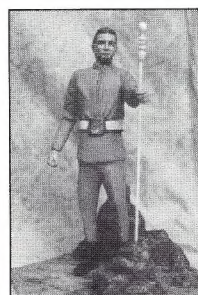
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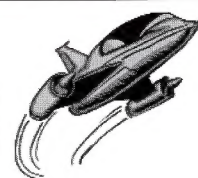
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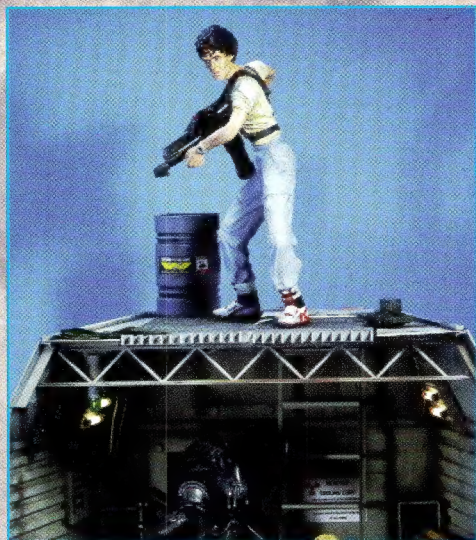


Inside the Next... **Modeler's Resource®**

From the Lair of the Craftbeast

Bill invites you into his Lair as he serves up a new Peter Cushing kit sculpted by Gabriel Garcia.

Plus, Bill's back with "Beastly Behemoths" as he brings us "Moon Cow" and "Giant Turkey Vulture."



It Came From Hollywood!

It's Aliens! Hilber thinks "outside the box" and recreates one of the pivotal scenes from *Aliens*...

BE ON THE LOOKOUT FOR THESE...

- **Krafty Korner:** Cindy Morgan shows you the way to utilizing crafty techniques that help you get more out of your modeling.
- **The Hardware Zone:** with Mark Fergel who just may increase your appetite and curiosity for this often neglected genre.
- **My Favorite Hobby Shop:** send us a photo and tell us about your favorite hobby shop in your area!
- **The Info Highway:** we highlight some of our favorite hobby haunts on the 'Net that we began way back in issue #32!
- **Look for these columns in upcoming issues of MRI •**



Show Coverage...

is included in our next issue highlighting SCAHMS 2000 and The Second Hawaii Figure Modelers Show!

Conversion Techniques...

from Norm "Kitman" Piatt. Learn how he creates a Medieval Templar Knight from PL' Headless Horseman!

Plus we've got the *Jupiter 2* (4 foot scratchbuilt model), from *Jim Key*, more "how-tos" and reviews and anything else we can fit in the next issue!!

Look for all this and tons more from the regular gang of hardcore hobbyists in Issue #38 of *Modeler's Resource®* (final contents may differ). Be there...

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Creep Show!



61806 Beauty and Her Champion
By Susumu Sugita



GD-10002 Nosferatu Bust
By Mike Good



61801 She Pirate
By Susumu Sugita



61803 The Ninja
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